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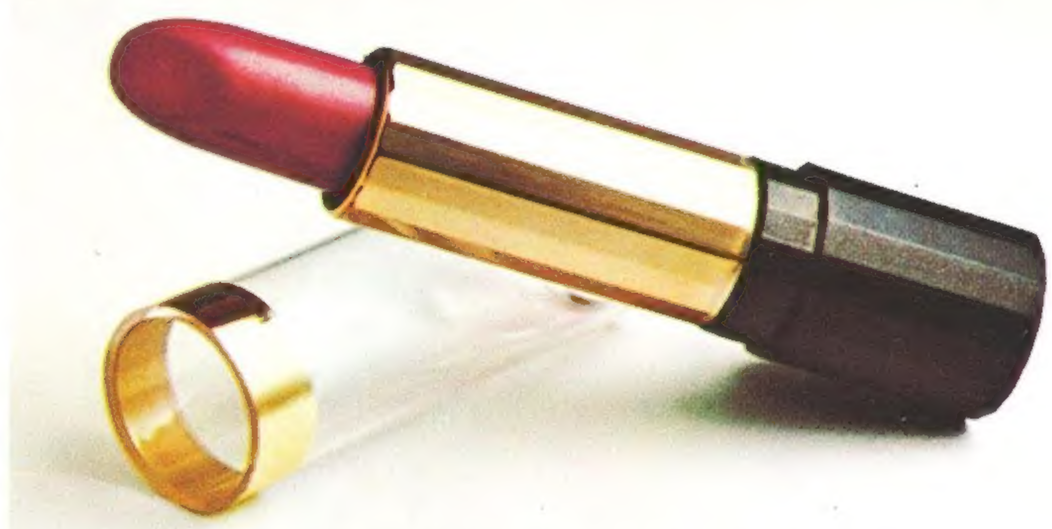

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WITH SIGNAL-STRIPE SASH.
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VOGUE®

march

1982

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Anne Klein: Mixing Media with Style

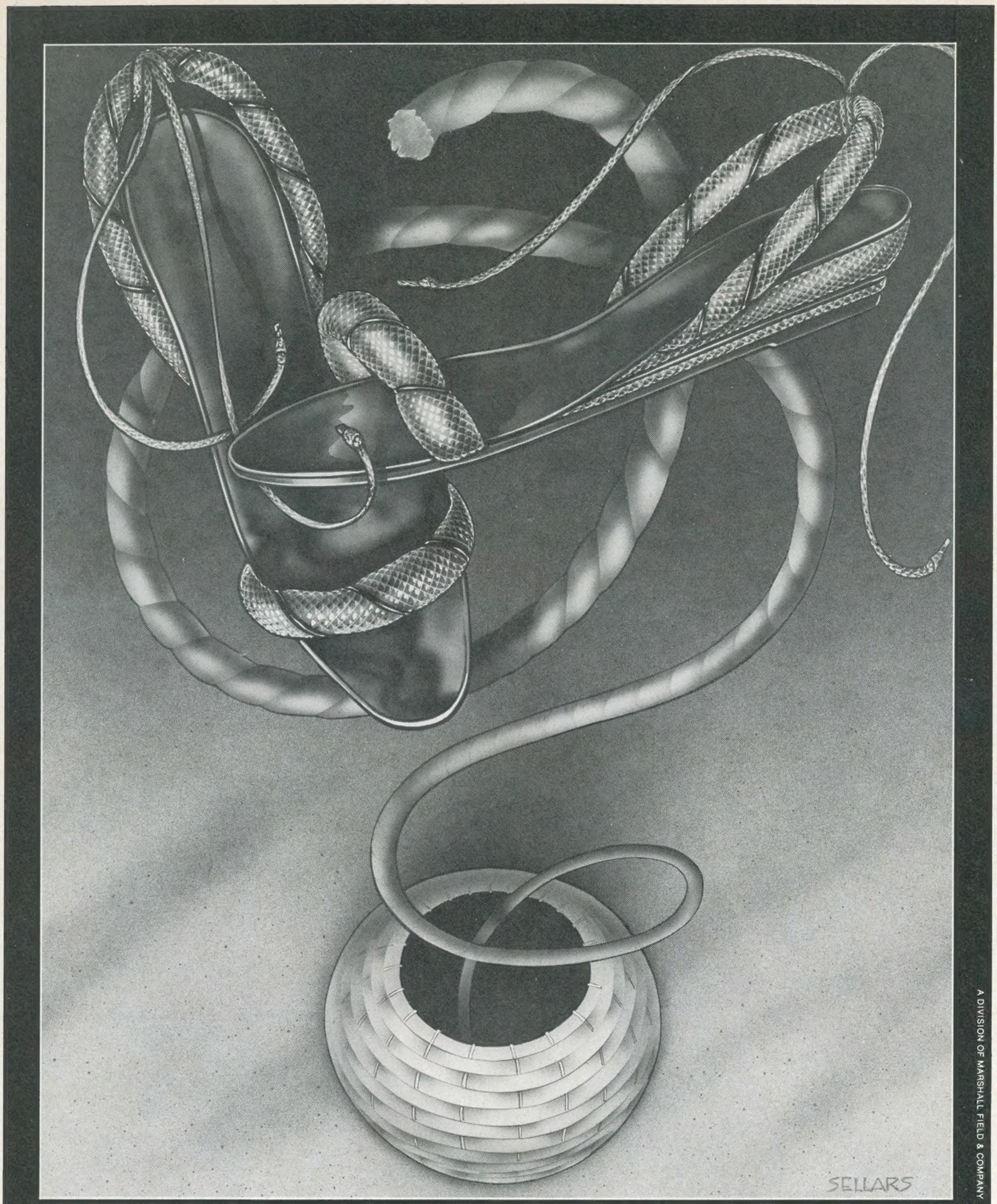
The Shop for Anne Klein at bloomingdale's

1000 THIRD AVENUE, NEW YORK (355-5900), OPEN LATE MONDAY, THURSDAY.

Adolfo

His definition of the classic suit is universal. And with Spring, it says a whole new fresh and unencumbered way of dressing is on the way. Here, for us alone, Adolfo's black wool kalimousse jacket with sleeves clipped short. The body throughout simpler, narrower...lithe! A prettier neckline opens to reveal a blouse, then skirt, of dots and stripes of black and white silk. For sizes 4 to 14; $1200. In the Adolfo Boutique—where we are all the things you are.

Saks Fifth Avenue



Snake Charmers

ANDREA PFISTER

Winding, wending their way around a graceful ankle. Hand-painted snakeskin, coiled with metallic leather. Designer Shoes, Fifth Floor, State Street and Water Tower Place.

Marshall Field's

A DIVISION OF MARSHALL FIELD & COMPANY

Spotlight
on Valentino
and the first
silks of spring

His very soft, romantic silks, as easy to collect as wildflowers: a sweep of blouse, a gently shirred skirt, a scarf. Now, pretty lady, go and play outdoors. Designed by Valentino for his first Valentino Sportswear Collection, and among the things we collect for Californians.

THE BROADWAY

CENTURY CITY DEL AMO SHERMAN OAKS PLAZA SANTA MONICA

Bill Blass makes clothes the way they used to—flawlessly—because he's always known how. Crafted of exquisite fabrics. And in important shapes that flatter—and endure. Here, the black and white plaid silk tunic with black linen skirt, both completely lined. 6 to 12 sizes. The Designer Salon

American Express accepted, or Bonwit Teller charge of course.

BONWIT TELLER

New York Chicago Philadelphia Troy Bal Harbour Palm Beach Beverly Hills

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a unique lipstick. The first of its kind.

A unique lipstick.
A unique lip conditioner.
A unique lip gloss.
Formula 2 Lipstick.
The first lipstick and lip gloss in one.
Conditions. Colors. And shines.
In glistening frosts, too.

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FORMULA 2

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its own reward,
why not a little something
for being naughty?"

Lauren Bacall

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Lillie Rubin

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ESTĒE LAUDER

TAKE CONTROL

over the way your skin looks with the skincare program used by some of the most beautiful and informed women in the world.

Estée Lauder's Swiss Age-Controlling Skincare Program

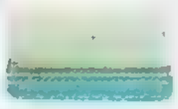
a four-part program with a choice of interrelated products that work together to give you optimum results in the shortest amount of time.

OILY ↑ NORMAL ↓ DRY

STEP 1 — cleansing

Really clean skin begins with these super-performers.

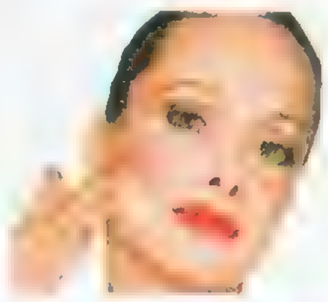
Thorough Cleansing Gel
This space-age gel rinses off, leaving skin fresh, vital.



Basic Cleansing Bar n/o
An effective non-soap, non-alkaline bar.

Basic Cleansing Bar n/d
A non-soap, non-alkaline bar with added moisturizer.

Tender Creme Cleanser
This swift, light formula massages on/tissues off.

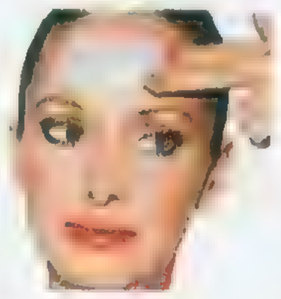


STEP 2 — refining

Sluffing dead surface cells improves texture and clarity.

Solid Milk Cleansing Grains
The wholesome way to deep-clean and smooth.

Almond Clay Pack
The clarifying facial that facilitates sluffing from within.



Gentle Action Skin Polisher
This extremely delicate emulsion eases away dulling surface flakes. Best for dry and sensitive skins.

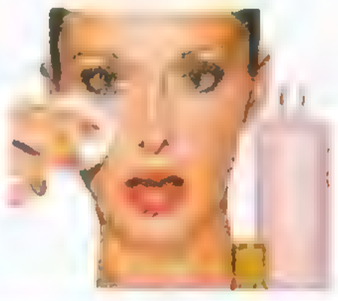
New Rose Refining Mask
Sluffs, softens, smooths, stimulates extremely gently.

STEP 3 — protection

Create an invisible barrier between you, the sun and the environment.

Full-Strength Protection Tonic
This tonic protects, soothes and prepares normal and oily skin for further treatment.

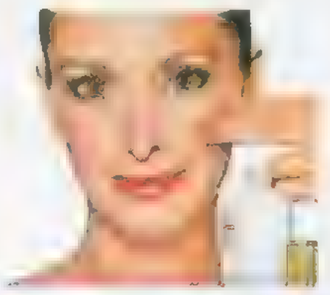
Gentle Protection Tonic
This non-alcoholic tonic protects, soothes and prepares normal to dry, and sensitive skin for further treatment.



STEP 4 — nourishing

Breakthrough formulas help skin look and act younger.

Non-Oily Skin Supplement
A victory for oily skin: moisture, smoothness, resiliency without oily residue.



Swiss Performing Extract
More than a moisturizer, this super-nourishing lotion protects, softens and smooths.

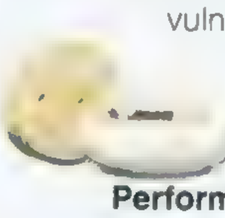
Age-Controlling Creme
Encourages all skin to do what young skin does on its own—look soft, smooth, radiant.

STEP 4 — special care

Speed help where you need it most.

Maximum Care Eye Creme
24-hour protection against the tiny lines that appear around your eyes.

Swiss Eye Creme
Extra emollience designed specifically for thin, vulnerable skin



European Performing Creme
Precious emollients encourage skin to breathe through other treatments.

New Swiss Neck Creme
Science's super-achievers in a rich yet virtually greaseless formula.

While only nature controls the aging process, the Swiss Age-Controlling Skincare Program helps control the signs of aging and recalls the youthful, vital appearance of Swiss complexions via science, using formulas blended in Estée Lauder's U.S. laboratories

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Parisian designer

who's a great

French tailor, too.

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younger-looking skin by Mar.10

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The exceptional 10-day beauty cream
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Jamison has a way with understated chic. Here, the navy blazer cardigan sweater in acrylic sets off a red, white and blue striped poly twill short-sleeved dress. Sizes 6 to 16, about $126 the ensemble. Jamison, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York 10018.

JAMISON

Your Letters

ERA opinions

I am so proud and happy to see all the information and up-to-date articles regarding women's issues in "Between Us." I enjoy all the beautiful clothes but I think I buy the magazine more now to find out what other women think and feel regarding our minds, bodies, and the issue of the ERA.

I have always fought very hard for my own sex on the job and certainly the movie *Nine to Five* showed so many situations that I have been involved in that I wonder why we cannot get this amendment through.

It really saddens me to think that Canada gave their women equal rights and here we are wallowing around trying to get someone to listen. Women had better wake up and realize that this issue goes beyond the choice of working or staying at home or being drafted and all the other scare tactics used by the opposition. They may be in the same situation as many of our co-workers are someday and wish they had been more active in getting this amended.

Thanks for the very fine articles and please keep it up. It is critical for someone in the business of publishing a magazine that women buy to stand up, and you have.

Wanda Joy Iverson
Spokane WA

I have had it with Vogue! You have been shoving ERA down our throats for long enough. I suppose you think you are being subtle in placing a pro-ERA letter at the top of your letters to the editor each month. Your biased pro-ERA articles are getting old and worn out.

I am an educated businesswoman with two university degrees who is not as easily mesmerized as you are into thinking ERA will do anything for women. *(Continued on page 144)*

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Lenox China and Crystal

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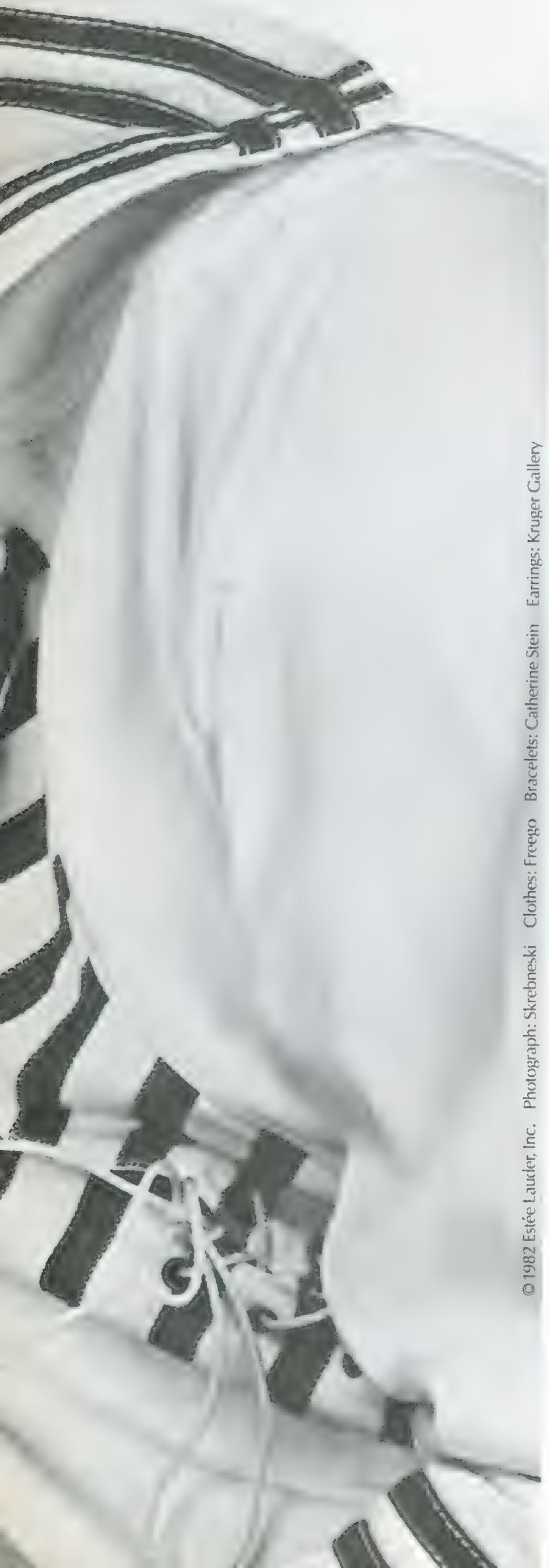

Introducing a natural beauty.

Estée Lauder's

Perfectly Natural Liquid Makeup

the newest lightest-yet liquid radiance that
gives you a perfectly perfect yet
Perfectly Natural look! Six sunscreened shades.

ESTĒE LAUDER

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at CREEDS
Ontario

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Photo: Albert Watson - Make up: Paul Gobel - Hair: Carey Warn

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Nutribel means beautiful nourishment.

LANCÔME
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*Stabilized in Jojoba Oil; complex patent-pending.

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All you need is
one beautiful drop
to know why Estée Lauder
was keeping
Private Collection Perfume
for herself.

ESTĒE LAUDER

©1982 Estée Lauder, Inc. Photograph: Skrebneski Gown: Tracy Mills Jewelry: Stigi

Ralph Lauren Cosmetics

DAY. NIGHT. ACTIVE.
THREE DIFFERENT COLLECTIONS FOR THE THREE DIFFERENT WAYS YOU LIVE.

Like clothing by Ralph Lauren, cosmetics by Ralph Lauren have a classic beauty that goes beyond the passing whims of fashion.

Very simply, they are cosmetics that make sense. Instead of hundreds of colors and products, just the best, the most beautiful, the most enduring.

There are three groups, one for each aspect of your life. Each of the groups has an intelligence and an integrity to it.

For Day, sheer, natural colors to achieve the look of beautiful bone structure. The ease of simplified makeup. A respect for the natural architecture of the face.

For Night, a heightened sense of romance and glamour. Shimmering effects, a subtle intensity. All in sleek, elegant cases to go out with you at night.

For the Active life, cosmetics that are more than makeup. Functional, hard-working cosmetics that protect skin from the elements, while giving it just a hint of healthy color, a radiant glow.

Ralph Lauren Cosmetics. So simple. So beautiful. So perfect for the way you live your life.

Clotilde is wearing makeup from the Ralph Lauren Day Collection.

Ralph Lauren

Ralph Lauren

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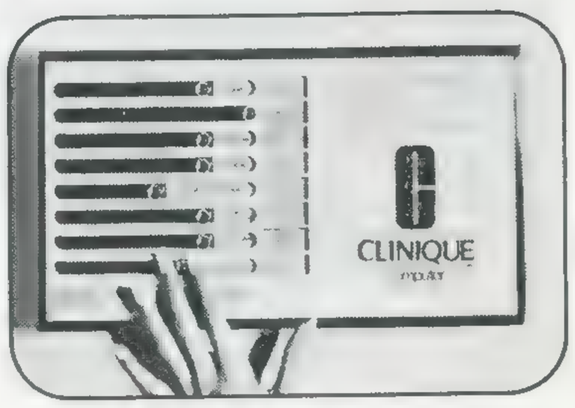

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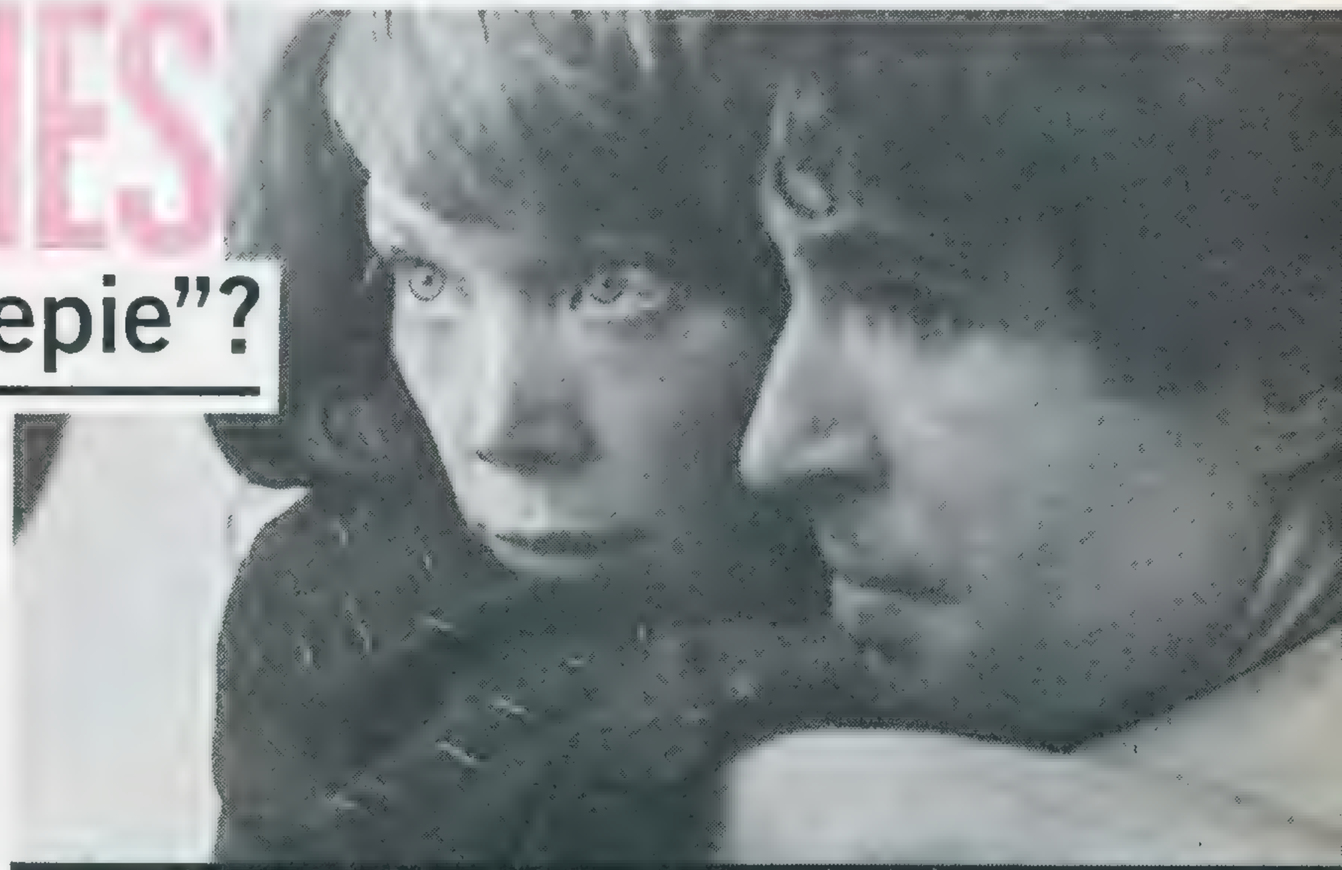
MOVIES

"Missing": Powerful politics or "Male Weepie"?



Freedom—at a price. "Missing" 's Spacek and Shea, American flower children disowned by the American government in revolution-ravaged Chile

The Greek director Costa-Gavras has fashioned an enormous international reputation with such powerful political thrillers as *Z, The Confession,* and *State of Siege.* He is equally at home in the streets and in the inner sanctums of power, and he pits one against the other in a style that is distinctly, and theatrically, his own. Costa-Gavras' new movie, *Missing,* follows in the footsteps of *State of Siege* in dramatizing American involvement in the establishment of right-wing regimes in South America. The place, though unnamed, is clearly meant to be Chile after the overthrow of Allende. Martial law is in effect. Corpses litter the streets of the capital city, gunfire ricochets off the walls after curfew. Charles Horman (John Shea) and his wife (Sissy Spacek) have been living in voluntary exile as flower children among the poor. One day, Charles mysteriously disappears and shortly thereafter his father (Jack Lemmon), a conservative businessman from New Jersey, comes down to find him. His search, based on Thomas Hauser's true account, is the emotional mainspring of the film. With it, *Missing* turns into the drama of a father-son reconciliation, a sort of *Tribute* in political drag. The question is whether the father-son drama serves the politics or subverts it.

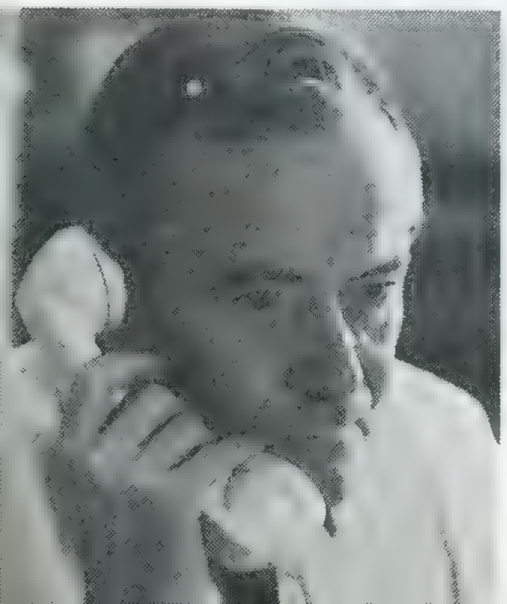
As the identification figure for mainstream audiences, Ed Horman is almost too much the prototype of the flag-waving Ugly American. He considers his son an abject failure, while nourishing a faith in the clean hands and pure heart of his government. Lemmon plays him as yet another emotionally repressed thin-skinned Type A neurotic, but without a trace of the Regular Guy charm he displayed in *The China Syndrome.* He is, however, a father whose son has been taken from him: for that we will presumably forgive him anything.

Missing is an example of a genre a colleague once designated the "male weepie," a celebration of the father-son relationship given nobility by a social or political context. Lemmon fits all too neatly with the currently popular theme of male "parenting" exemplified in such recent works as *Kramer vs. Kramer* and *Ordinary People.* By focusing on the father-son relationship, Costa-Gavras gives his audience an excuse to ignore the politics—much as Lemmon himself does. In one key scene, he rampages through the streets, bellowing that he isn't interested in politics, only in finding his son. Given the world in which he moves—military repression, political prisoners stuffed into crowded jails—such a reaction seems less heroic than ignoble.

Ed's epiphany is meant to be a double one—an awakening to his country's venality and his son's virtues. But what, beyond the realization that he has been the victim of a cover-up, does his political awakening mean? When an embassy official suggests that if America *is* involved in implementing right-wing regimes, it is to protect Ed's way of life, Ed doesn't answer him. The father's reconciliation with his son, figurative though it be, pays tribute to the myth of the eleventh-hour reconciliation so cherished by certain plays and movies. According to that convention, political values don't really "count," love conquers all, and the defenses of a lifetime can be dissolved in a miraculous "reaching out." As if love weren't itself finally a question of values shared over a period of time. Or as if the absence of love weren't the consequence of offers of affection too often rejected, values ridiculed—wounds, in sum, too deep and longstanding to be cured by a single embrace.

—MOLLY HASKELL

(*For another point of view and a close-up on Costa-Gavras, see next page*)



All you need is love? In "Missing," Jack Lemmon, flag-waving U.S. father searching for his son, runs into a cover-up. Question: does the father-son drama serve the politics or subvert it?

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PEOPLE ARE TALKING ABOUT...

DUANE MICHALS

COSTA-GAVRAS—MASTER OF THE POLITICAL THRILLER . . . BUT IS IT ART?

LOVE & POLITICS Costa-Gavras' new film, *Missing*, has what's missing from most movies now—a real subject, an urgent relationship to the real world. The (true) story begins with the disappearance of a young American during a right-wing coup in a South American country. His wife (Sissy Spacek) and father (Jack Lemmon) search for him—that's the drama. The complications are: the U.S. Government's willingness to sacrifice a few lives for the greater "good" of supporting an anti-Communist regime and the generation gap between father and son.

Costa-Gavras is accused, often, of being anti-American—why not criticize outrages in the Communist world? "We know, finally, what the other side is," he says. "I'm speaking to our world, and who is the leader?—the United States. Over fifty countries now use 'disappearance' as a system of repression. Can we accept this? That's what the movie asks." But do politics mix with art? "There's no contradiction. In *Missing*, the love story and the politics push each other to be stronger." The love story shows that politics affect people, "and the politics showed those people they could love each other profoundly. To me, it seems important to speak about the world—that makes sense to me, it makes me work, it makes me go." —A.G.

AVEDON

In "Making Love," boy (Ontkean, in middle) loves girl (Jackson) and boy (Harry Hamlin)

IS AMERICA READY FOR "MAKING LOVE"?

Called "the most explosively controversial movie in Hollywood," *Making Love* is one of the first projects of Sherry Lansing, the only female head of production of a major movie company. The film is about a husband who leaves his wife for another man, but that's not the controversial part. What is, is the fact that the husband gets away with it: no swiftly passing truck knocks him off; no lingering, guilt-inducing disease seizes his wife—justice, Hollywood-style, is defied. Both husband and wife, in fact, end up in separate but equally serious relationships, happily ever after. (*Likeable* ever after: the husband, acted by Michael Ontkean, is no hairdresser but a doctor so dedicated he makes house calls; the wife is played by wholesome, perky Kate Jackson, this generation's Doris Day.

In 1970, a character in *The Boys in the Band,* a bitter view of homosexual life, offered, "Show me a happy homosexual, and I'll show you a gay corpse." Does *Making Love* signal a great change in attitude? The movie—without considering its quality or lack thereof as a movie—is kind and hopeful. Too kind? Will conservatives attack it as a dangerous influence on Youth? Will the critics kill the film for being rosily unrealistic (come on—how many doctors make house calls?). How will audiences react to a screen kiss between the two male stars? Is America ready for a happy homosexual?

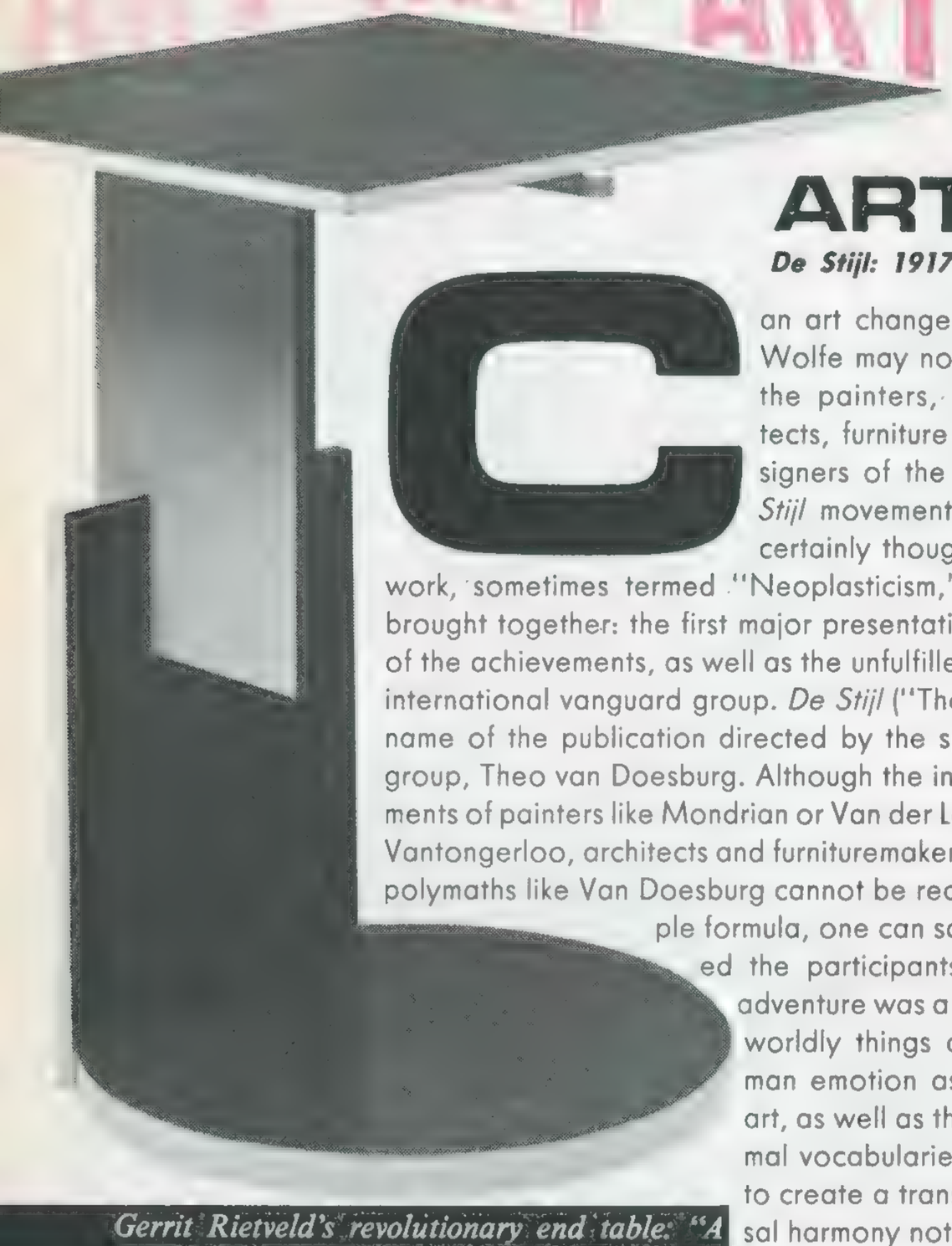
—AMY GROSS ***(Continued)***

MOVIES MOVIES MO

PEOPLE ARE TALKING ABOUT...

ART FOR UTOPIA'S SAKE

***De Stijl: 1917–1931, Visions of Utopia*; Walker Art Center, Minneapolis; through March 28**



Gerrit Rietveld's revolutionary end table: "A sprightly disregard for the laws of gravity"

Can art change the world? Tom Wolfe may not think it can; but the painters, sculptors, architects, furniture and graphic designers of the Dutch-based *De Stijl* movement in the 'twenties certainly thought it could. Their work, sometimes termed "Neoplasticism," has now been brought together: the first major presentation in thirty years of the achievements, as well as the unfulfilled dreams, of this international vanguard group. *De Stijl* ("The Style") was the name of the publication directed by the spokesman of the group, Theo van Doesburg. Although the individual achievements of painters like Mondrian or Van der Leck, sculptors like Vantongerloo, architects and furnituremakers like Rietveld, or polymaths like Van Doesburg cannot be reduced to any simple formula, one can say that what united the participants in the *De Stijl* adventure was a total rejection of worldly things and ordinary human emotion as the subjects of art, as well as the traditional formal vocabularies, in the attempt to create a transcendent, universal harmony not merely in art but in every aspect of life.

Indeed, far from being concerned with mere esthetic revolution, *De Stijl's* proponents—for example, Piet Mondrian—looked on an art form such as painting as a mere temporary substitute for the new Utopia to come. Certainly, Mondrian's canvases, in which composition is reduced to a strict rectangular grid and colors restricted to pure primaries—absolute abstraction in the service of absolute harmony—are the best-known exemplars of *De Stijl* principles. But Theo van Doesburg's "Countercomposition V" of 1924 *(right)* is in some ways an even more daring departure from the traditions of painting. Using the same abstract planes of primary color, black, and white, as Mondrian, Van Doesburg rejects traditional architectonic construction in favor of a more dynamic—and anti-traditional—diagonal organization. By skewing the flat composition of his canvas, Van Doesburg has scuttled the last trace of the time-honored notion of the canvas-as-window, along with the centralized perspective construction which supported this illusion, in favor of a more total independence of the painted object.

Gerrit Rietveld, in his furniture as well as his architecture, acted with the same sort of daring. In his end table of 1923 *(left)*, Rietveld creates a paradigm of the new anti-traditional architectural form. The little table is resolutely dematerialized and centrifugal, its brightly colored planes weightlessly interpenetrating in space, its top cantilevered with a sprightly disregard for the laws of gravity out over the round red base.

Above all, the *De Stijl* show reveals the international makeup of the ideals of the Utopian vanguard after the equally international savagery of World War I. The new architecture, for example, could better be denominated "From Wright to Rietveld," so important was the impact of Frank Lloyd Wright on *De Stijl* theory and practice.

Both works: Stedelijk Museum, Amsterdam

"Countercomposition V" by Van Doesburg, the de Stijl movement's radical spokesman

At a time when self-congratulatory trendiness and sophisticated High Philistinism seem to be taking over this country's cultural turf, the "Utopian" extremism of *De Stijl* may offer a welcome ethical as well as esthetic alternative. The exhibition will move to the Hirshhorn Museum in Washington DC on April 20. —L.N.

Blumenfeld's "Head and Torso," 1938

CAN A NUDE BE FASHIONABLE?

NUDES BY FASHION PHOTOGRAPHERS; STALEY-WISE GALLERY, NEW YORK CITY; MARCH 2–APRIL 10. At first sight, the idea of a show of nudes by fashion photographers seems self-contradictory. Isn't fashion all about clothes? And aren't clothes exactly what nudes don't have? Yet the paradoxical relationship between style and nudity is just what adds spice to this exhibition, which includes works by such noted fashion photographers as Erwin Blumenfeld, Louise Dahl-Wolfe, Horst, George Hoyningen-Huené, Erica Lennard, and Helmut Newton.

Fashion historian Anne Hollander has proposed that the ideal naked body of any historic period conforms to the fashion ideal of its time. Certainly Louise Dahl-Wolfe's modishly slender nudes conjure up the casual, consciously American elegance of such designers of the 1940s as Claire McCardell. In the most memorable of Dahl-Wolfe's photographs, a naked back, its greyhound curves and angles exaggerated by brilliant sunlight, is silhouetted in sharp diagonal against a dazzling expanse of desert: a foil of primitive permanence against which the nude's up-to-date urbanity resonates with additional clarity. Of course, the particular qualities of individual photographs have as much to do with current styles in art. Erwin Blumenfeld's "Head and Torso" *(left)* is clearly surrealist in its inspiration. The modishly petulant head of a 1930s beauty is set atop an armless classical Venus to create an image of haunting disjunction—fashion and style literally set side by side to create a paradoxical new reality which illuminates both sides of the equation, at the same time that it sets both in doubt. —LINDA NOCHLIN

(Continued)

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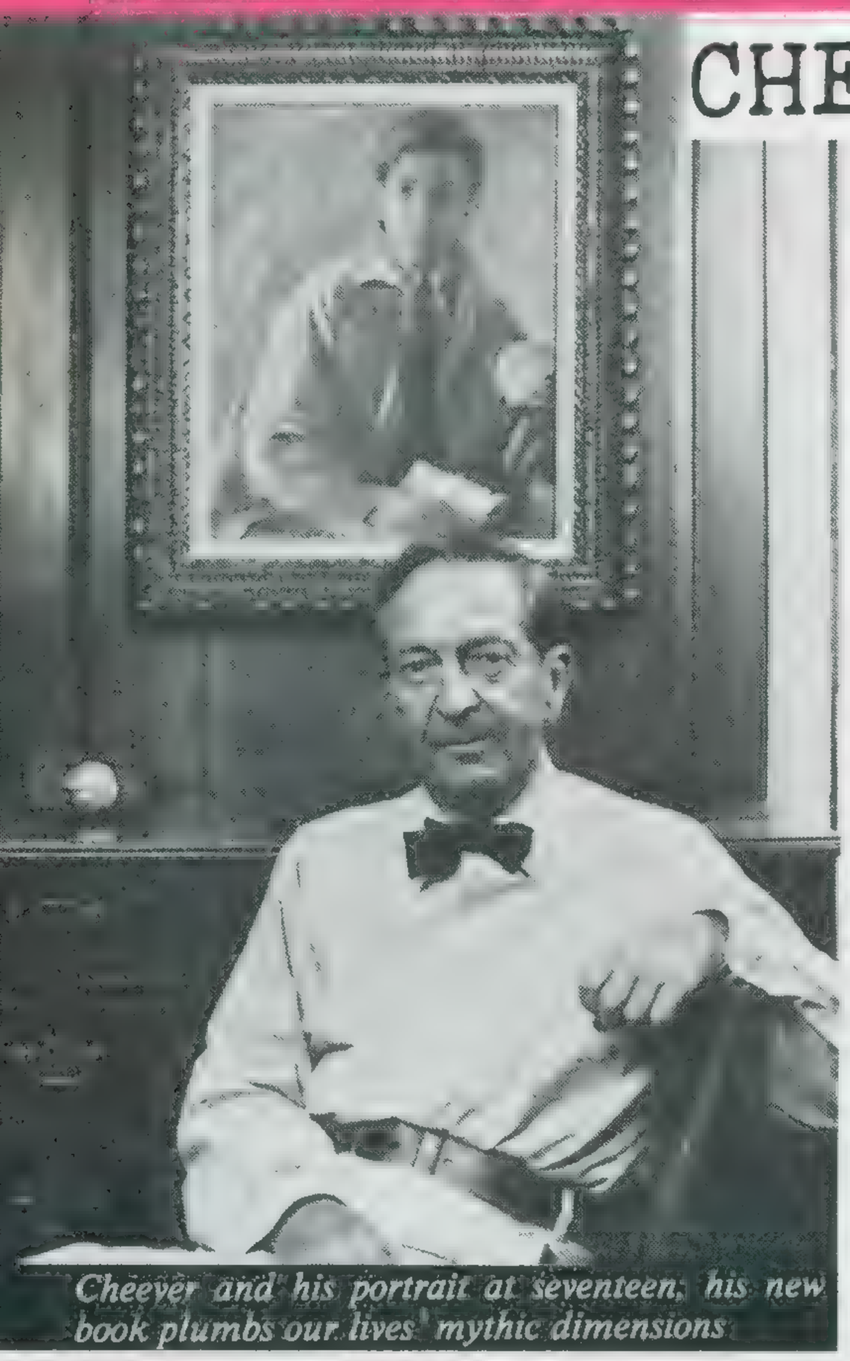

Cheever and his portrait at seventeen; his new book plumbs our lives' mythic dimensions

CHEEVER'S FABLE FOR OUR TIME

This is a story to be read in bed in an old house on a rainy night," declares John Cheever in the first sentence of his prophetic new book, "Oh What a Paradise It Seems" (Knopf)—more fable than novel (the book is one hundred pages long). Cheever spins the dreamlike odyssey of Lemuel Sears, an aging man with "white hair that grew like quack grass and a cat-boat tan," who, raging like an ancient king, wages war on the dark forces polluting the early American purity of his village and the shadows fast closing in on his life. When Sears seeks solace with an elusive bitch-goddess named Renée and then with Eduardo, her elevator operator, he is forced to come to terms with his own loss of innocence as well. Cheever illuminates Sears' quest with rich mythic images—a baby left, not in the bullrushes, but along suburban Route 336, and Sears' wistful homecoming evoking Odysseus' return to Ithaca—images that bring us closer to those mysterious worlds beyond the dailiness of our existences that possess "some grain of our past and of our lives to come," and whose presence transforms Cheever's short tale, finally, into a vital work of hope and renewal. —DEBORAH MASON

DON PERDUE

BOOKS BOOKS

REMEMBERING FDR: *FDR, 1882–1945: A Centenary Remembrance* **of his hundredth birthday (Viking) is a chatty, candid, and crucially important memoir because its author, Joseph Alsop, has had an insider's view of history: not only was he the *Herald Tribune* political reporter in Washington, but a member of "an outlying branch of the [Roosevelt] tribe," thus privy to family gossip and intimate White House gatherings. The book's 230 photographs track FDR from childhood through his political campaigns, the New Deal, the war, and his brave battle with polio and an unhappy marriage. Alsop confirms that Eleanor not only knew of FDR's relationship with Lucy Mercer but offered to end the marriage. Ironically, in the end, it was neither Eleanor, nor FDR's mother's threats to cut off her son's money that kept FDR with Eleanor, but Lucy's firm Catholic principles that ruled out marriage to a divorced man. Though FDR's liaison continued, Eleanor went on to carve out a new role—putting her husband in touch with labor leaders and social activists who exposed him to a broad new range of ideas that formed the groundwork for his bold New Deal accomplishments—and led to what Alsop views as FDR's most enduring contribution, "including the excluded." Alsop's book is feisty and engaging—a richly authoritative chronicle of the complexity that was Franklin Roosevelt.** —ALLENE TALMEY

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The grandest and most mystically compelling operas of all are the music dramas of Richard Wagner. Wagner is not to every taste, of course, for reasons both esthetic and political. But those who love him love him a *lot*. And since these operas are so massive, the singers to sing them so rare, each new recording is an event. Their very grandeur seems to inspire a maximum effort from those who make them.

Of the recent Wagner recordings, the one that comes closest to Wagner's own transcendent vision is London's *Tristan und Isolde*, with Reginald Goodall *(Continued)*

Wagner as Creator: 1869 cartoon of him shaping the human ear to hear his music's power

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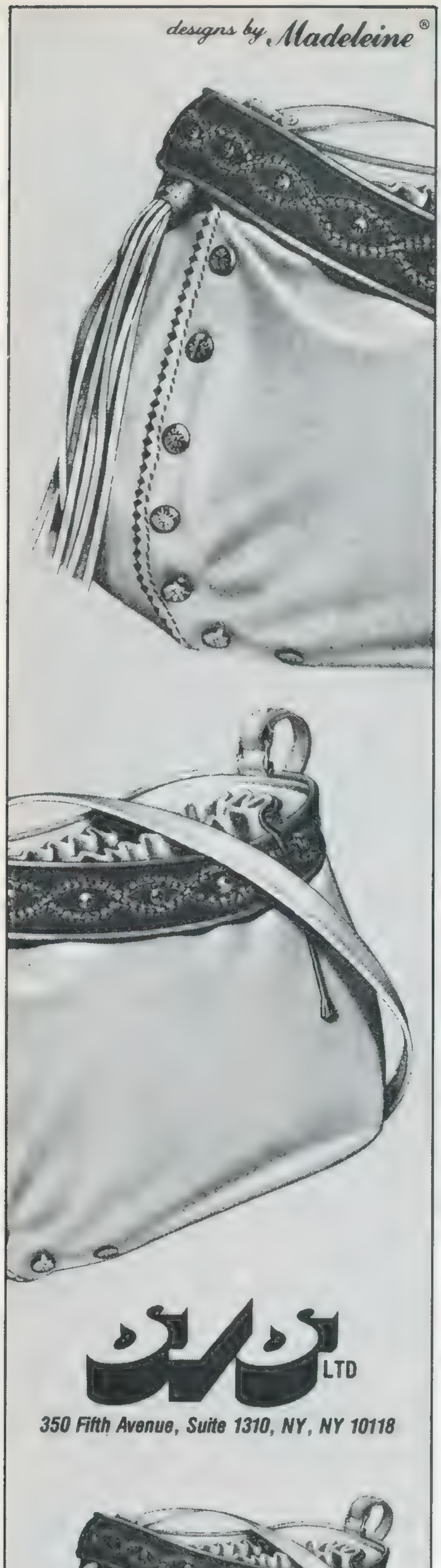

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conducting the forces of the Welsh National Opera (LDR). This might seem surprising: a provincial British company with singers you never heard of getting a major release and succeeding with it. The singers are very good, particularly Linda Esther Gray as Isolde and John Mitchinson as Tristan; indeed, in terms of vocal weight and color, they recall Kirsten Flagstad and Ludwig Suthaus on the venerable Wilhelm Furtwängler recording from the early 1950s. Gwynne Howell is also an international-class King Marke. But the greatest success of this venture, and the strongest reminiscence of the intuitively apt ebb and flow of Furtwängler's conducting, is the reclusive Goodall, who now specializes almost exclusively in Wagner.

Wagner is one of conductor Herbert von Karajan's specialties, as well. Karajan's *Parsifal* (Deutsche Grammophon, five disks) is elegant, sensual, and glowing with coloristic beauty, thanks in part to the excellences of the Berlin Philharmonic Orchestra. The singers are good, too, with Kurt Moll a smoothly sonorous Gurnemanz, Peter Hofmann an involved Parsifal, and Dunja Vejzovic handling the near-impossible demands of Kundry decently enough.

The most ambitious new Wagner recording is Pierre Boulez's complete Bayreuth *Ring of the Nibelung* on Philips. This sixteen-disk set comes at a reduced price in its own cardboard carrying case and with each of the four *Ring* operas—*Das Rheingold, Die Walküre, Siegfried,* and *Götterdämmerung*—boxed individually. There is also a 160-page book of color illustrations of the striking stage production from which this live recording was derived. Boulez turns out to be a persuasive Wagnerian, lyrical and intense by turns. And the singing, by and large, is fine, too. Gwyneth Jones has her squally moments as Brünnhilde. But Donald McIntyre is a warm Wotan, Manfred Jung an ardent Siegfried, and other parts are well taken by such singers as Hofmann, Jeannine Altmeyer, Heinz Zednik, and Siegfried Jerusalem.

—DAVID SARGENT

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Pilobolus: "fat gnomes, hunchbacks, and tall ladies"

CYNTHIA HAMPTON

At full tilt: Moses Pendleton in "Momix"

Original, yes. Since 1971, when it officially got off the ground, Pilobolus Dance Theatre has been amazing audiences with an antic, athletic style of dancing all its own. In *Untitled* (1975), two ten-foot-tall women cavort in floor-length dresses (under her skirt, each is standing on a man's shoulders). In *Molly's Not Dead* (1978), two girls wagging their hips incarnate four men's sex fantasies. In *Day Two* (1980), set to music by Brian Eno, David Byrne and the Talking Heads, six steamed-up dancers engage in some of the most overtly physical coupling seen on the stage, but it's all made to serve a larger, formal scheme.

Parker and Faust: "The Empty Suitor"

HERBERT MIGDOLL

When dancegoers first got a look at Pilobolus, no one knew quite what to make of it. It might easily have been dismissed as a bunch of Dartmouth guys who'd gotten it into their heads that they were performers and (the audacity) choreographers. Except that what they were doing was so interesting, so ingenuous. Moses Pendleton, one of the company's co-founders, recalls: "We were much more interested in making dances than in dancing or in thinking of ourselves as dancers—it was a mental trip, an idea. We would ask ourselves, 'If the curtain opened, what would you like to see?' And then we trained our bodies according to the choreography rather than according to a dance technique."

From fourteen people who called themselves the Vermont Natural Theater and danced outdoors in the late 1960s, there emerged four men—Pilobolus, a company named after a fungus—who moved indoors. Three of those four—Pendleton, Jonathan Wolken, and Robby Barnett—are still members. So is Alison Chase, their modern-dance teacher at Dartmouth. As the company's personnel has changed over the years, so has its work, which depends on what Pendleton calls "the chemistry in the studio." There is still no single choreographer, though there are now enough dancers that one of them can afford to step out and look at what's being done, to serve as a director of sorts. Pilobolus is, after all, part theater: "All of dance is acting—I think Baryshnikov, for example, acts the role of a classical dancer very well. In Pilobolus, there are not classical dancers but fat gnomes, hunchbacks, and tall ladies."

Members of Pilobolus regularly take on free-lance engagements with offshoot companies of their own: Pendleton and Chase made their debut as Momix last year. Barnett works with Martha Clarke, a former Pilobolus member, in her company, Crowsnest. Pilobolus, Pendleton says, "was an idea, a life style, a way of thinking that may now turn up under other names."

But Pilobolus itself is changing. The current company roster includes more dancers trained in classical and modern-dance than ever before. "We're using music more," Pendleton says. "Sometimes, in the old Pilobolus, we were much more visually oriented—we approached choreography as if it were painting or sculpture. But we're in great need of the musical phrasing, the delicacy and balance you find in ballet. I think Pilobolus now has the potential to become a dance company." —HOLLY BRUBACH

Pilobolus on tour: March 19-20, U. of Minnesota, Minneapolis; 24, U. of Texas, El Paso; 25-27, U. of Texas, Austin; April 2-4, U. of Tennessee, Knoxville; 13-17, Palm Beach, FL; 20, Orlando, FL.

DANCE DANCE DANCE

THE TV DOCUMENTARY OF THE YEAR:

MIDDLE AMERICA REVISITED

The effects of the invisible and peculiar engines at work in so many American lives is a rich subject for any television documentary, although the idea is hardly startling now. Yet almost no one has done this sort of difficult detective work with the intelligence and art of award-winning filmmaker Peter Davis, who created and produced the new series *Middletown.* The first episode will air on PBS March 24, and *Middletown* will continue for six consecutive weeks. It would be foolish to miss a single program, for television does not often yield work of this brilliance; the terrain Mr. Davis investigates with such respect and care is us.

Inspired by the pioneer work of the sociologists Robert Staughton Lynd and his wife, Helen Merrell Lynd, who, in 1929, published their classic, *Middletown: A Study in American Culture,* Mr. Davis chose Muncie, Indiana, for his project as the Lynds had done in their analysis of day-by-day life in a typical mid-continent American city. What we see in his *Middletown* are often crucial periods in the lives of people not at all certain of success. Each program has the strengths of a well-carved short story. There is no narration, it is not needed. Mr. Davis and his colleagues are never condescending or savage; indeed, there is often a tenderness as the camera intrudes and records people at very close range—vulnerable, pleading, frenzied, anxious, and loving. *Middletown* illuminates not just the problems of Muncie citizens but American attitudes about work, sex, love, duty, raising children, money—everything that matters.

Long after I saw two of the *Middletown* programs, certain scenes stayed pinned in my mind: the half-filled pizza parlor in "Family Business" with an elderly woman thumping a piano while the owner, close to losing it all, sang like a man who lived only to entertain. Howie Snider wants his customers in Shakey's to have fun—the entertainment is free, the pizzas good—but what fills the place is the sadness of a man insisting on a jubilance not forthcoming. Yet he has something in common with the flawed, theatrical ex-sheriff who is one of the mayoralty candidates in "The Campaign": both men can be tiresome and demanding, yet filled with such awesome vitality, such a thirst for life, it is hard not to wish them well and to want them to have the attention they need as vital nourishment.

Filmmaker Davis focuses on "Middletown"

LEV POLIAKOV

"The Campaign" runs March 24; "The Big Game," which shows Muncie Central basketball team playing its arch rival and how the match affects a good many people, is March 31. The lives and vision of a small fundamentalist group, "Community of Praise," is April 7. "Family Business," on April 14, shows Mr. Snider, his wife, and their eight children making frenzied, valiant attempts to keep their pizza parlor in the black regardless of the price the young must pay. "Second Time Around," on April 21, is about a couple, each married before, trying to resolve innumerable problems before their wedding; and "Seventeen," whose subject is a group of high-school teenagers soon to graduate, is April 28. Mr. Davis's earlier work on the Vietnam war, *Hearts and Minds,* won him an Oscar. May *Middletown,* which is so original and affecting, bring him an Emmy.

—GLORIA EMERSON

Peter Davis' "Middletown" tracks the heart of heartland America: Judy and Howie Snider and their Shakey's pizza parlor, Christian fundamentalist Phyllis Tobey, Muncie mayoral candidates Alan Wilson, Jim Carey, pizza-maker Snider, Tobey's husband, Phil.

ELLIOT ERWITT/MAGNUM

Night of 100 Stars . . . and then some

When one hundred show-world dazzlers pack NYC's Radio City Music Hall for a glittering, once-in-a-lifetime marathon of song and dance (March 8, ABC), stargazers will not be the only happy group. The big winner: The Actors' Fund of America (symbol, *left*) now celebrating a century of aid to show folk. Show-stoppers: a "Chorus Line" of would-be hoofers Robert De Niro, Gregory Peck, Paul Newman, and Douglas Fairbanks, Jr.; an "all-star band" with Al Pacino on harmonica, Jack Lemmon on piano, and, on violin—Henny Youngman. These actors don't forget their own.—D.M.

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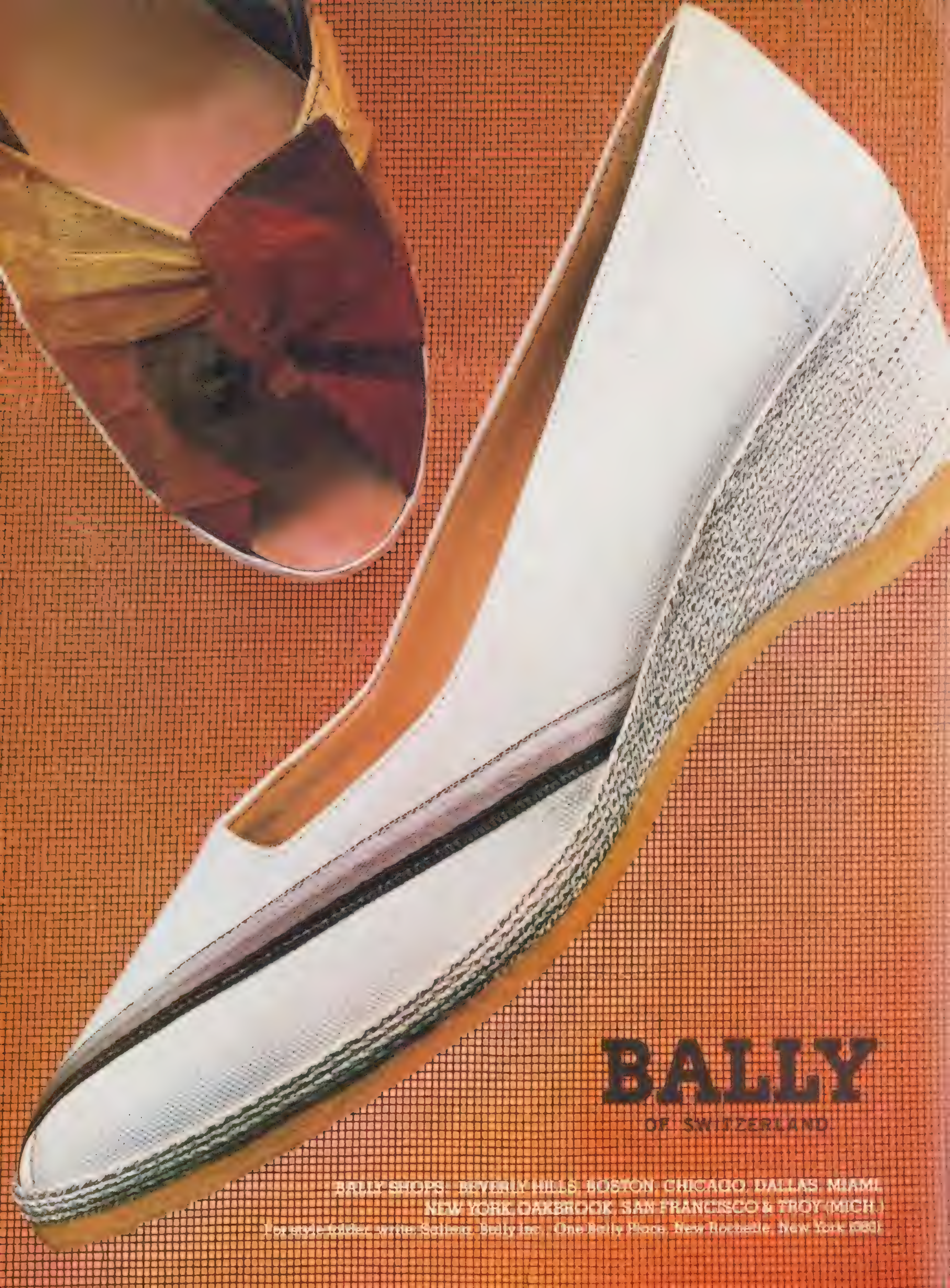
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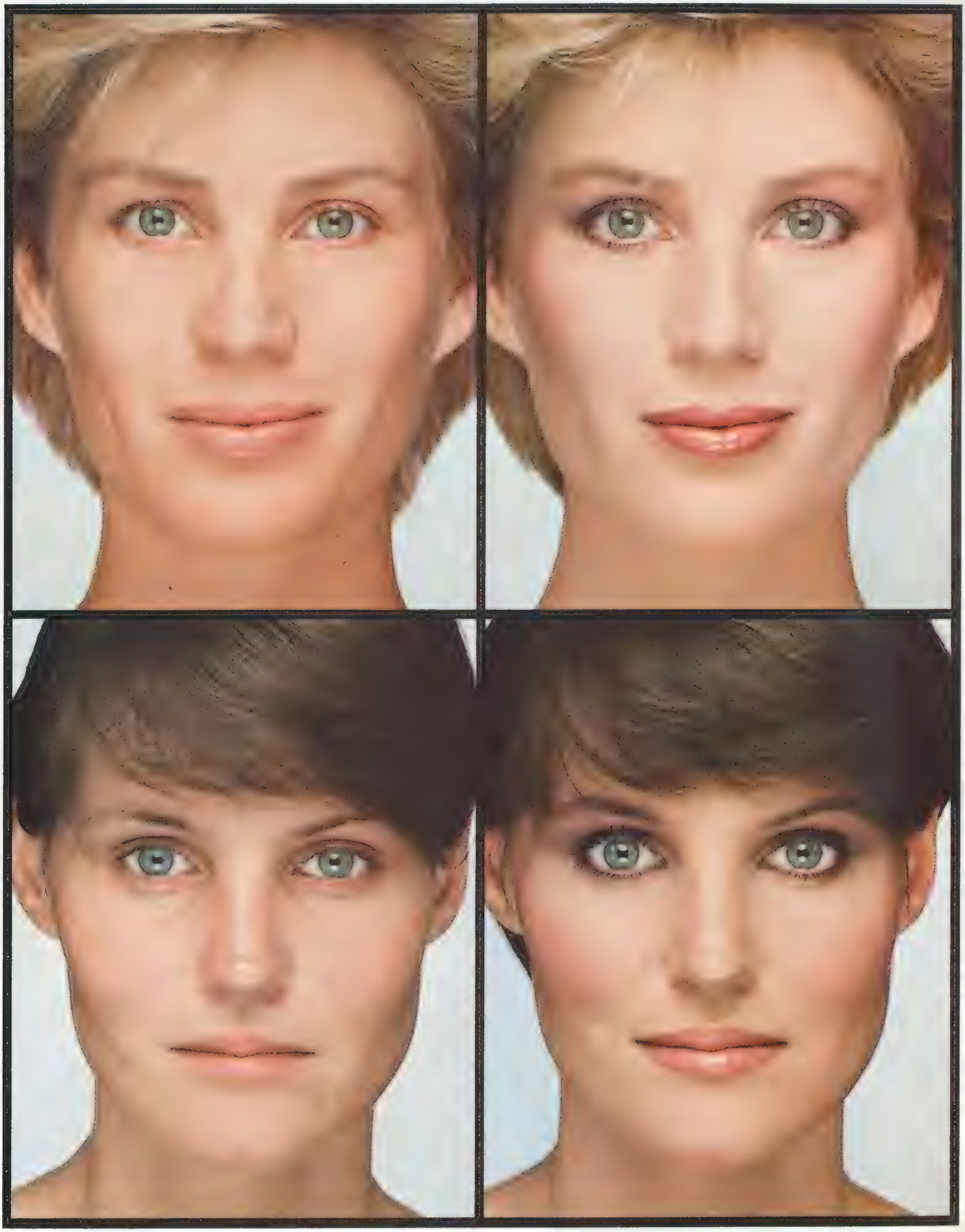

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Your skin: The silicone/collagen controversy

Even doctors don't agree on their merits

BY SHARI MILLER

There are certain skin imperfections that surgery does little to improve. Some acne scars, for example, become worse when excised; and a face-lift does not do away with lines on cheeks or brow, or down the sides of the mouth. What these problems require is something to "fill them in." Liquid silicone or Zyderm collagen injections, both subjects of continuing medical debate, may provide the answer.

Last summer, the FDA granted approval of the interstate sale of Zyderm to qualified physicians for use in "plumping up" depressed skin areas. No company, however, has received government permission to market silicone in this way.

The use of silicone injections goes back to 1965, when Dow Corning Corporation initiated an FDA-approved study, which concluded that "the *extra-purified formulation* of silicone fluid used (which is even *purer* than medical-grade silicone) was safe and effective for the treatment of certain types of congenital defects and for some limited use in treating cosmetic wrinkles and certain acne scars," says Arthur Rathjen, associate clinical consultant and manager of clinical administration, healthcare businesses, Dow Corning Corporation. "It was absolutely *never* intended for injection into the breasts or around the eyes." Dow Corning voluntarily withdrew its application for FDA approval of the sale of silicone for skin treatment in 1975.

There are doctors, however, using medical-grade silicone obtained from other sources to lift up acne scars, wrinkles, and other skin depressions. "While silicone may have no 'official' status," says Robert Auerbach, M.D., associate professor of clinical dermatology, New York University School of Medicine, "it has been used by responsible physicians for over twenty years without any problems. When minute droplets of silicone fluid are injected beneath the skin in very small doses at well-spaced intervals, they stimulate the body's own fibrous tissue to surround each drop and hold it in place. Injected properly, silicone does not migrate. Past problems came from two causes: the use of too much silicone and the use of impure, adulterated material that was not medical grade."

Physicians experienced with silicone injections stress that knowing precisely how much fluid to use—and exactly where to place it—determines the success of the treatment, helping to prevent silicone's "migrating" to other spots in the body, the main danger cited by those physicans opposed to its use. Silicone treatments should be performed by a licensed physician only to correct imperfections, not to change the shape of the face. It is also important to keep in mind that, to do so properly, it can take up to ten sessions of silicone injections to fill out a wrinkle or scar.

The biggest news in skin rehabilitation, according to Daniel L. Weiner, associate professor of plastic surgery, Albert Einstein College of Medicine, NYC, is the FDA approval of Zyderm, a suspension of purified bovine (cow) collagen in a mixture of lidocaine (a local anesthetic) and saline solution.

Like silicone, Zyderm is injected directly into the treatment site. "However," notes Steven Herman, M.D., instructor of plastic surgery, Albert Einstein College of Medicine, "this is where the similarity ends. While silicone is placed beneath skin's surface, collagen must be injected within skin layers to achieve the desired effects. The body identifies silicone as a foreign body and begins to encapsulate it, but the body's reaction to Zyderm is one of 'recognition.' Collagen is, after all, the basis of much of the body's own tissue. Instead of rejecting Zyderm, the body eventually 'colonizes' it, sending blood vessels and new tissue cells into the area."

There is a good deal of concern, however, over the fact that some people can have an allergic reaction to Zyderm. "Because of this concern, the material cannot be used on anyone with a personal or family history of an autoimmune disease (lupus or rheumatoid arthritis, for example). Every patient who is being considered for Zyderm treatment must be skin-tested beforehand by having a small amount of the material injected into the forearm and waiting a month to be sure there are no allergic reactions," explains Laurence H. Miller, M.D., director of Skin Diseases Program, the National Institutes of Health.

Because of the large amount of saline solution (mostly water) in Zyderm, which is eventually absorbed by the body, over-correction of the depressed area is necessary at first, so that the skin can "fall back" afterwards. At least two or three injections spaced two to three weeks apart are usually necessary to satisfactorily "build up" an area.

There are areas in which Zyderm does not seem to work well: "ice pick" acne scars (these are better served by being "punched out" and sutured back together), chicken-pox marks, and tiny lines around the eyes, which are more often caused by excess skin than by skin depression. Anyone who has previously been injected with silicone or fibrin foam, or who is allergic to lidocaine, is not eligible for Zyderm treatment. Pregnant women should check with their doctors.

"There can be serious allergic reactions to Zyderm," says Dr. Auerbach, "including swelling or redness that persists for several months despite the absence of any reaction to the pretreatment skin test. It seems to me that the risk of allergy makes the blanket approval of Zyderm a bit premature."

Skeptics also emphasize that collagen injections may have to be repeated after several years, as the body may actually accept the material so well that it proceeds to absorb it. In a small percentage of patients, Zyderm injections failed to plump out the area at all, prompting one dermatologist to conclude that, "as far as I'm concerned, the jury is still out on injectable collagen."

(More on skin "repair," see page 411.) ▽

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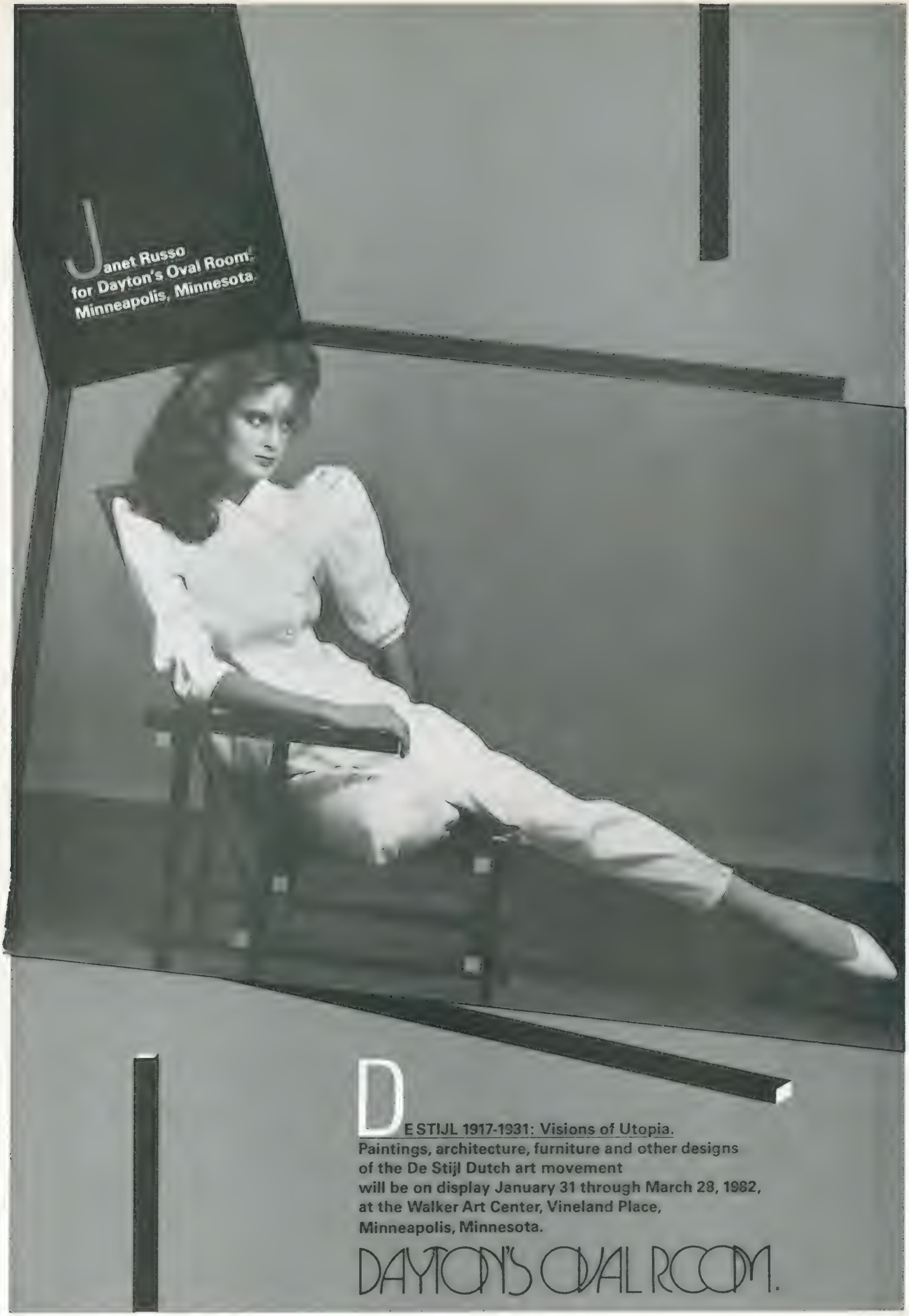

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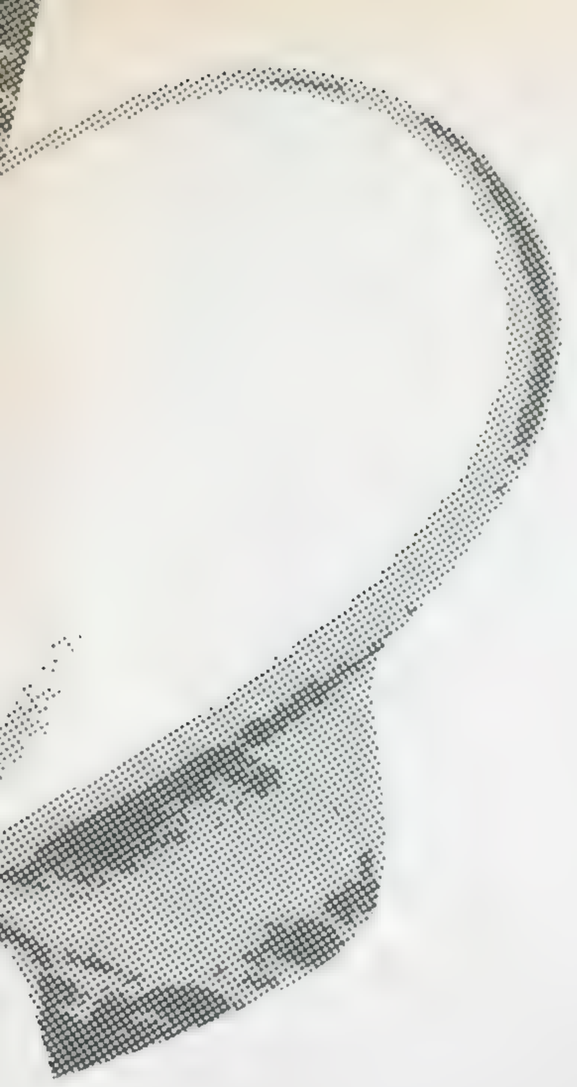

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BY JULIAN BLOCK

In the colder months, when icy roads can make driving especially hazardous, it's good to know that the Internal Revenue Service does allow a deduction to ease the pain if your car is damaged, destroyed, or stolen. You can take a deduction for losses owing to any accident or event that is "sudden, unexpected, or unusual in nature." But the rules can be tricky on what and when to deduct.

There is an important computation to keep in mind when calculating your deduction. First, you must reduce the loss by any insurance reimbursements you receive. For example, if $1200 worth of damage is done to your car, and the insurance company reimburses you for $400, you can deduct $800 at tax time.

There is a second limitation to remember also. Unless you use the car for business, you get no deduction for the first $100 of each casualty or theft loss—reducing the $800 cited above to $700. But suppose a storm does $500 damage to one of your cars, and $500 to a second one. You need subtract only the $100, and can deduct $900, less any insurance recovery.

As to whether a particular event qualifies as a casualty, you are entitled to take a deduction for auto damage from, say, a wreck caused by an icy road, or from a collision caused by faulty driving either on your part or on the part of the other driver—as long as the damage did not result from your willful act or willful negligence. "Willfulness," incidentally, may include drunken driving.

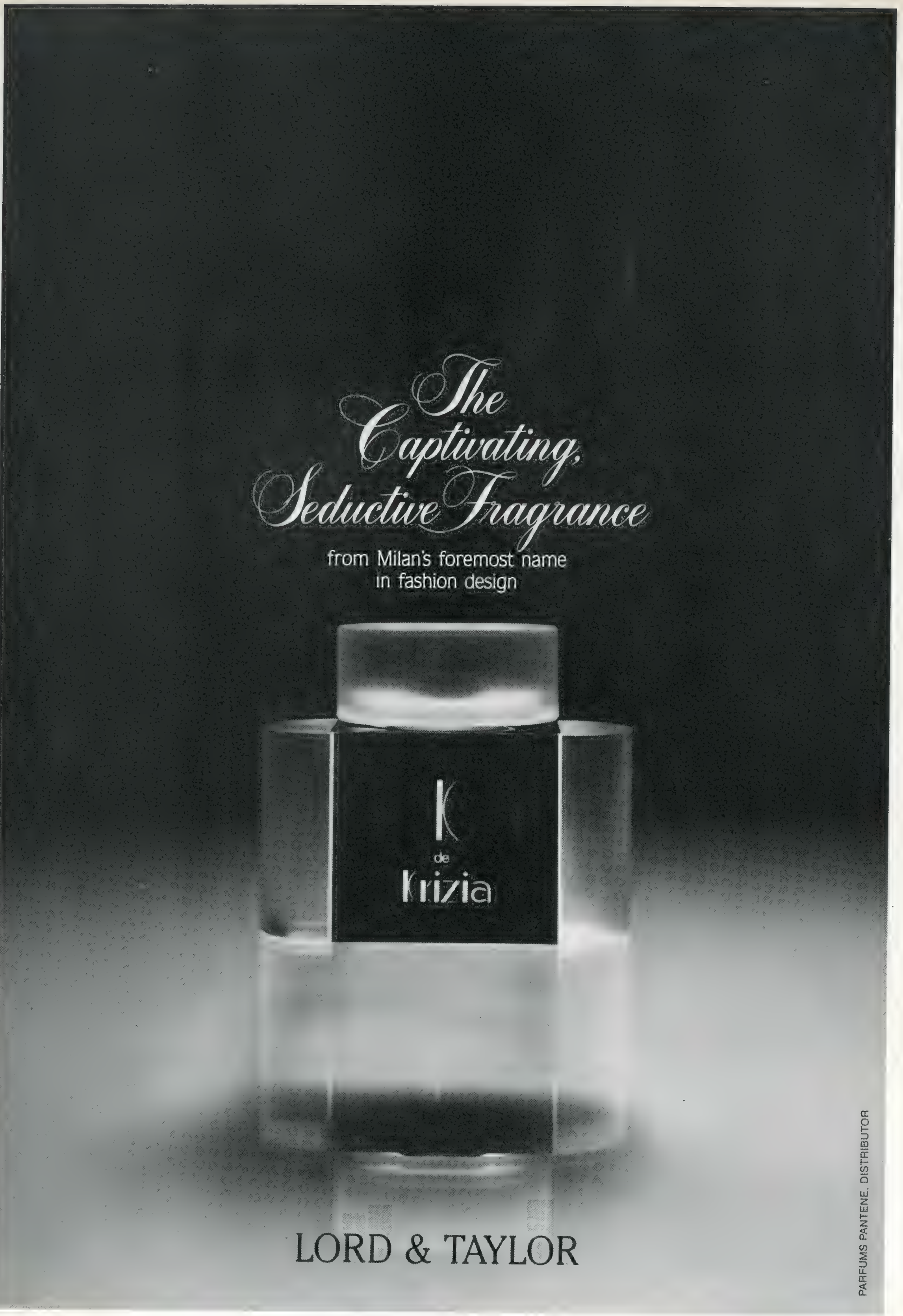
Casualty losses have been denied for tire blowouts caused by overloading, or for motor damage caused by an oil-line leak, but they *have* been allowed for damage resulting from a child's mistaken pressing of a starter button, or for a motor's freezing after an accident.

If your car is damaged, the drop in its value can be measured by your actual outlays for reasonable repairs, provided they meet these requirements: they must do nothing more than restore the car to its pre-casualty condition, taking care of *only* the damage suffered, and not increasing the value of the car to more than its pre-casualty worth.

In calculating your allowable casualty loss for a personal car, do *not* include the following: towing charges, the cost of renting a replacement car, damages to a car registered in your child's name (even if you purchased the car), or legal fees to defend against a suit for negligent operation of your car.

For detailed information, order free the IRS's "Tax Information on Disasters, Casualty Losses, and Thefts" (Publication 547).

Julian Block *is an attorney in Larchmont, New York, and the author of "Tax Saving: A Year-Round Guide" (Chilton Book Co.).*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Mind Health

Discoveries and Ideas

Charisma—do you have it?...
envy as inspiration...
sex: is more better?

By Suzanne Fields

CHARISMA—THE SECRET REVEALED

The word charisma has been around for a long time, but only recently have social scientists attempted to pinpoint exactly what constitutes this elusive quality.

Two University of California at Riverside psychologists, Ronald E. Riggio, Ph. D., and Howard S. Friedman, Ph. D., reported at a meeting of the American Psychological Association that a connection has been found between charisma and expressiveness. In a study rating fifty-four students, the more charismatic students were more animated: they smiled more and moved their heads and bodies more often. They also spoke faster and pronounced each syllable more clearly than the less charismatic. And—another key aspect of charisma—these students were far more likely to touch during greetings.

The psychologists also asserted that anyone can judge her own charisma by using a questionnaire called the Affective Communication Test. Three of the items on the test are: "When I hear good dance music, I can hardly keep still;" "My laugh is soft and subdued;" and "I can easily express emotion over the telephone." The more charismatic responded positively to the first and third statements, but disagreed with the second.

Because charismatic personalities make such a favorable impression on others say Drs. Riggio and Friedman, they are often found in positions of social influence, and have "great potential for power . . . "—which makes it especially surprising that until now charisma has been "almost completely ignored by psychologists."

SEX—THE FAST LANE TO INTIMACY?

Sex is often thought to be a quick route to intimacy. However, when four hundred psychiatrists were asked if more frequent sex is the best method for improving emotional intimacy in a marriage, an overwhelming 97 percent of those who responded to a survey in *Medical Aspects of Human Sexuality* said no. Ranked far more vital: frank discussions and more nonsexual affection. A dissenting vote was cast by Martin Goldberg, M.D., associate professor of psychiatry at the University of Pennsylvania School of Medicine who believes a combination of more affection *plus* more frequent sexual relations will improve intimacy. His reason: "I suspect that more affection and more sex will almost inevitably lead to more frank discussions."

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Who takes most of the responsibility
for planning vacations,
most often initiates sexual advances?
Who is the partner most often waiting
for the other? If you think
it's you, your relationship may be
headed for trouble. You may
be overestimating your contributions—
a very common misjudgment—
say researchers Suzanne C. Thompson
and Harold H. Kelley, Ph.D.,
(writing in the *Journal of Personality and Social Psychology*) because
of "egocentric bias." Rather than
judiciously considering a partner's
contributions, most of us
count up our own first—and they
subsequently loom larger
in the subconscious. By reversing
the process and counting your partner's
contributions first, you can overcome
this bias and sometimes become
more satisfied with the relationship.
Say the researchers: "The more
satisfactory the relationship,
the more responsibility credited
to the partner for positive activities
. . . less responsibility attributed
to the partner for negative activities."

TRANSFORMING ENVY TO ENERGY

FLASHES OF ENVY MAY SIGNAL THAT WE ARE READY FOR CHANGE. INSTEAD OF CAUSING US TO FEEL GUILTY AND BELITTLED BECAUSE WE MEASURE OURSELVES POORLY AGAINST ANOTHER'S SUCCESS, THESE NEGATIVE FEELINGS CAN BE USED AS A CATALYST TO DEMAND NEW ACCOMPLISHMENTS OF OURSELVES. ACCORDING TO HANNA E. KAPIT, PH.D., LECTURER AND CLINICAL SUPERVISOR AT THE POSTGRADUATE CENTER FOR MENTAL HEALTH IN NYC, BY IMPOSING A "CREATIVE SELF-GOVERNMENT" WE CAN USE ENVY TO INSPIRE SELF-IMPROVEMENT IN EITHER OF TWO WAYS: ADAPT TRAITS OF THE PERSON YOU ENVY TO SUIT YOUR OWN LIFE. OR EXAMINE YOUR POTENTIAL AND SET NEW GOALS WITHIN YOUR ABILITIES. THEN, BY THROWING YOURSELF INTO THE KIND OF PROJECTS YOU LIKE AND HAVE DONE WELL IN, NEW APTITUDES AND INTERESTS ARE OFTEN UNLOCKED. ENVY CAN ALSO BE A SIGN THAT CURRENT PERSONAL RELATIONSHIPS ARE NOT SATISFYING, SAYS DR. KAPIT. "IF WE ENVY SOMEONE FOR BEING MORE POPULAR, IT MAY BE A CLUE THAT WE ARE NOT DOING ENOUGH TO EXPAND OUR OWN SOCIAL ACTIVITIES."

MEN: DIET-BREAKERS OR DIET-MAKERS

Your husband can make the difference in whether you keep off the pounds you've lost by dieting, concluded a study at the University of Manitoba in Winnipeg.

Researchers conducted weight-loss studies with sixty-eight women who were between twenty and sixty years old, dividing them into three groups. In the first group, the husbands participated, eating slowly like their wives and helping to keep food out of sight between meals. In the second group, the husbands were instructed to remain aloof from their wives' efforts, neither helping nor hindering. The third group of wives were on their own, their husbands acting naturally—for better or worse.

In spite of their husbands' efforts—or lack of them—women in all three groups lost approximately the same amount of weight. However, after a year, only the wives who were dieting on their own had regained some weight.

This suggests, writes John W. Pearce, Ph.D., in the "Journal of Consulting and Clinical Psychology," *that a husband's active participation in a woman's diet program is not necessary—it's enough if he is merely encouraging, and is careful not to sabotage her campaign with tempting desserts and late-night snacks.* ▽

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COVER LOOK

Beauty Now

Shifting into a new season: spring makeup… fragrance…skin-care news

A wonderful way for lips to look now:

gleamed with no-color shine—a touch of gold gloss to "warm" lips, catch sun

n a month of changes—a new "lightness" and spirit in clothes and makeup (more on the new colors, page 388). Pale pinks, icy blues, touches of silver or gold take on a fresh appeal . . . You see it on our cover and *above*—monotones of pink (Pink Sand cheeks, Tropical Pink lips, Shell Violet eyes rimmed with soft grey). From Almay, known for their hypo-allergenic, non-comedogenic makeup, formulated to be less likely to cause skin blemishes. The fashion: Geoffrey Beene's striped silk tunic, so thin it's tied here as a scarf—the way Geoffrey Beene showed it. Earrings by Ted Muehling. About $120. Makeup by Vincent Nasso; hair by John Sahag. Details, stores, last pages. Photograph by Bill King.

NEW "PULSE" POINT:

the environment. Estée Lauder was among the first to translate her perfumes (White Linen, Youth-Dew) into room sprays and sachet papers; more recently, Germaine Monteil captured the evanescent scent of Country Potpourri in more "permanent" candle form. The newest innovation: "time-release" environmental fragrances from Parfums Laura Ashley—bone-china pomanders filled with essential oil granules that continue releasing fragrance for up to two months; heat-activated nonflammable rings to place atop a light bulb, scent the room for three weeks or more.

From two special designers: two unusual scents

For floral lovers

. . . delightful new scent-to-try, right, Vanderbilt by Gloria Vanderbilt, out later this month and labeled by her as a "semi-Oriental"—with a mimosa/jasmine/orange-flower base and a tangy surprise: fruity notes, spicy carnation—provocative . . . but very subtle.

Amber and incense—

"scents of the exotic"—are the main notes of the fragrance Krizia designer Mariuccia Mandelli *(left)* calls "the finishing touch to my clothes." Over a year in the making—"I wanted the exact scent of the incense I always burn at home, plus the mix of greenery and floral that signals spring in Milan"—K de Krizia is intense but not overpowering, "a fragrance people will notice, designed to adapt itself to each woman's body chemistry, to be worn day *or* night, for any occasion. That's what I think true style—in fragrance *and* fashion—should always be about."

In Chicago *this month, the opening of Marilyn Miglin's "skin school" in the lab adjoining her Oak Street salon. Aided by a plastic surgeon and a cosmetic chemist, Miglin will cover skin structure; the pros and cons of facials; common cosmetic ingredients, what they do—and more. Each of six "students" in the one-and-one-half-hour class will also "run through" the proper skin-care routine for her skin type. In the offing: similar classes for men.*

SKIN REVIVERS **To get rid of change-of-season dryness, freshen your spirit *and* your looks: schedule a facial this month; give your body a "beauty bath" that includes a gentle top-to-toe rubdown with a body sponge or loofah, lavish after-bath moisturizing, to smooth skin for bare clothes to come.**

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Between Us

Your week in history
...self-keeping house...
real help from friends

By Lorraine Davis

BLAST FOR OUR PAST

"... women are half, and sometimes more than half, of humankind ... half of the world's experience, has been theirs. And yet, in recorded history ... women appear only as marginal 'contributors' to human development. This is so because patriarchal values dominate and order the writing of history." So wrote Gerda Lerner, Ph.D., in 1979 in *The Majority Finds Its Past: Placing Women in History* (Oxford University Press). Later that year, a Women's History Sources survey was completed at the University of Minnesota. To change all that, last fall, Dr. Lerner launched a new graduate program in American Women's History at the University of Wisconsin in Madison.

In 1979, similarly minded women attending a summer Institute in Women's History at Sarah Lawrence College in Bronxville, NY, wrote a resolution calling for a National Women's History Week; and, through the efforts of the Sarah Lawrence group, governors proclaimed the Week in sixteen states. Congress now has passed this joint resolution, introduced by Representative Barbara Mikulski (Dem., MD), in a bill designating March 7-13, 1982, a week that includes International Women's Day, March 8.

New York City makes it Women's History Month, with NOW-NY offering a four-week history course, "Women's Rights, Women's Autonomy," and special programs in all boroughs. (NYC Commission on the Status of Women, 212/566-3832, for details.)

The successful campaign to gain this national recognition for women's vast impact on U.S. history was waged by the Congressional Union (an organization of feminist historians and activists) and by the Women's Support Network in Sonoma County, California, where the first Week of this kind was produced in 1978 by the County's Commission on the Status of Women and Education Task Force. This year, they plan to have two hundred women visit schools to talk about their non-traditional jobs; and the Week ends with a parade. With the Week going national, you can share their celebration. (Poster, T-shirts: National Women's History Week Project, Box 3716, Santa Rosa CA 95402.)

THE BEST FRIENDS

When you feel lonely, talk with a woman. Researchers at the University of Rochester (New York), Ladd Wheeler, Ph.D., and Harry Reis, Ph.D., asked ninety-six college seniors to record their social interactions. The results were hardly surprising. For both men and women, spending time with females resulted in less loneliness because, according to Professor Wheeler, "Women are warmer, more emphatic, and more interested in discussing personal problems than men are," providing "quality" companionship. . . . But you knew that.

. . . AND COUNTING

As those last state legislatures cast their votes on ERA, National NOW's Message Brigade has been sending out, for $2, five "alerts"—names and addresses of key people, for you to write to with letter suggestions (program started in January; you'll get less than five now). P.O. Box 7813, Washington DC 20004. ERA COUNTDOWN buttons are also available, free, from National NOW, 425 13th St. NW, Washington DC 20004.

OUT, OUT DAMNED HOUSEWORK

Let's hear it for the self-cleaning house! In Oregon, a feisty grandmother of sixty-seven, who encountered sexism at age two while hanging out on construction sites with her builder father and built up her rage against household drudgery during a forty-seven-year marriage, after her divorce vowed that "The rest of my life would be spent in a life-and-death struggle with the outmoded notions that a woman's family would collapse into filthy squalor if she weren't harnessed for eternity to mediocre household jobs."

An artist-inventor with polytechnic-school training, Frances Gabe has now applied for patents on her Self-cleaning House and/or Business Building. She has built a working model and is putting together a full-size prototype that answers the building inspector's skepticism. Basic to the house is a system that washes and dries dishes inside their cabinets, clothes inside their closets, and cleans whole rooms from the ceilings down without damage to the specially constructed furnishings by using warm-water mist and warm air, both under controlled pressure.

Viewing the house at an art show, one outraged female railed at Ms. Gabe saying, "You are depriving womanhood of the role God intended her for." The inventor, on the contrary, feels her project to be divinely inspired. . . . She'll need an imaginative decorator.

MARCHING ON . . .

March 2: *Meeting at Center for Women's Studies and Services in San Diego, California, will hear Helen Hawkins, Ph.D., chair a panel of high-school women discussing "Why the Conception Rate among Teenagers Is Rising." Further information: CWSS, 908 E Street, San Diego CA 92101; (714) 233-8984.*

March 4-6: *Feminist Criticism & Creativity Conference, Athens, Ohio, sponsored by Ohio University Women's Studies Program, North Central Women's Studies Association, Ohio University Dept. of English, Ohio Program in the Humanities. Contact: Marilyn Atlas, Women's Studies Director, Wilson Hall, Ohio University, Athens OH 45701.*

March 4 and April 1: *Communications is the subject of the Women in the Professions series of Womanspace, Career Options Program for Women, Columbia University School of General Studies, 211 Lewisohn Hall, New York City 10027; (212) 280-2820.*

March 7–9: *Cross-country skiing (with instruction) in the Sierras, a Women in the Wilderness weekend at Pines Lodge near Bear Valley's Tamarack Meadow. Details, WIW, Bldg. 1034, Bunker Road, Ft. Chronkite, Sausalito CA 94965; (415) 221-3333, ext. 272.*

March 7–9: *National Legislative Conference of National Federation of Business and Professional Women's Clubs in Washington, DC. Call (202) 293-1100; ask for Legislative Dept.*

March 9: *Workshop on stress management led by Joyce Vesper, Ph.D., at meeting of Corporate Business and Professional Women in Phoenix. Facts: Janet Lee, 4330 North 19th Drive, Phoenix AZ 85015; (602) 279-0683.*

March 10: *"Politics, Public Leadership and You," an all-day event at Douglass College in New Jersey, co-sponsored by the Associate Alumnae of Douglass College and the Public Leadership Education Network. For further information: PLEN, Center for the American Woman and Politics, Eagleton Institute of Politics, Rutgers University, New Brunswick NJ 08901; (201) 828-2210.*

March 13: *On WABC-TV, highlights of the Colgate Women's Games VIII, taking place this month. First-, second-, and third-place finishers will receive educational grants-in-aid from the Colgate-Palmolive Company to the tune of $50,000 (up from $29,000 last year).*

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Photography: Dean Chamberlain; Art Direction: Ilene Schuckett

When are there clouds in the sea?

Few Spring shoes give rise to such questions. Yet these mesh and leather creations do. The reason being that its designers gently combined fashion's trends with the memory of a southern sun breaking through the clouds, causing their reflections to tremble and toss in the sea. And to Sea Lace, one of the most beautiful denizens of this aquatic world, we owe the inspiration of our shoes' shapes and the new nude of their color. While over it all, we've slipped a frosty metallic sheen that's pure 1982. And though the shoe is unique, this mix of fashion with fantasy is typical of our entire extraordinary collection of men's and women's Spring footwear and accessories. All, of course, hand made in Italy.

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*PATENT PENDING

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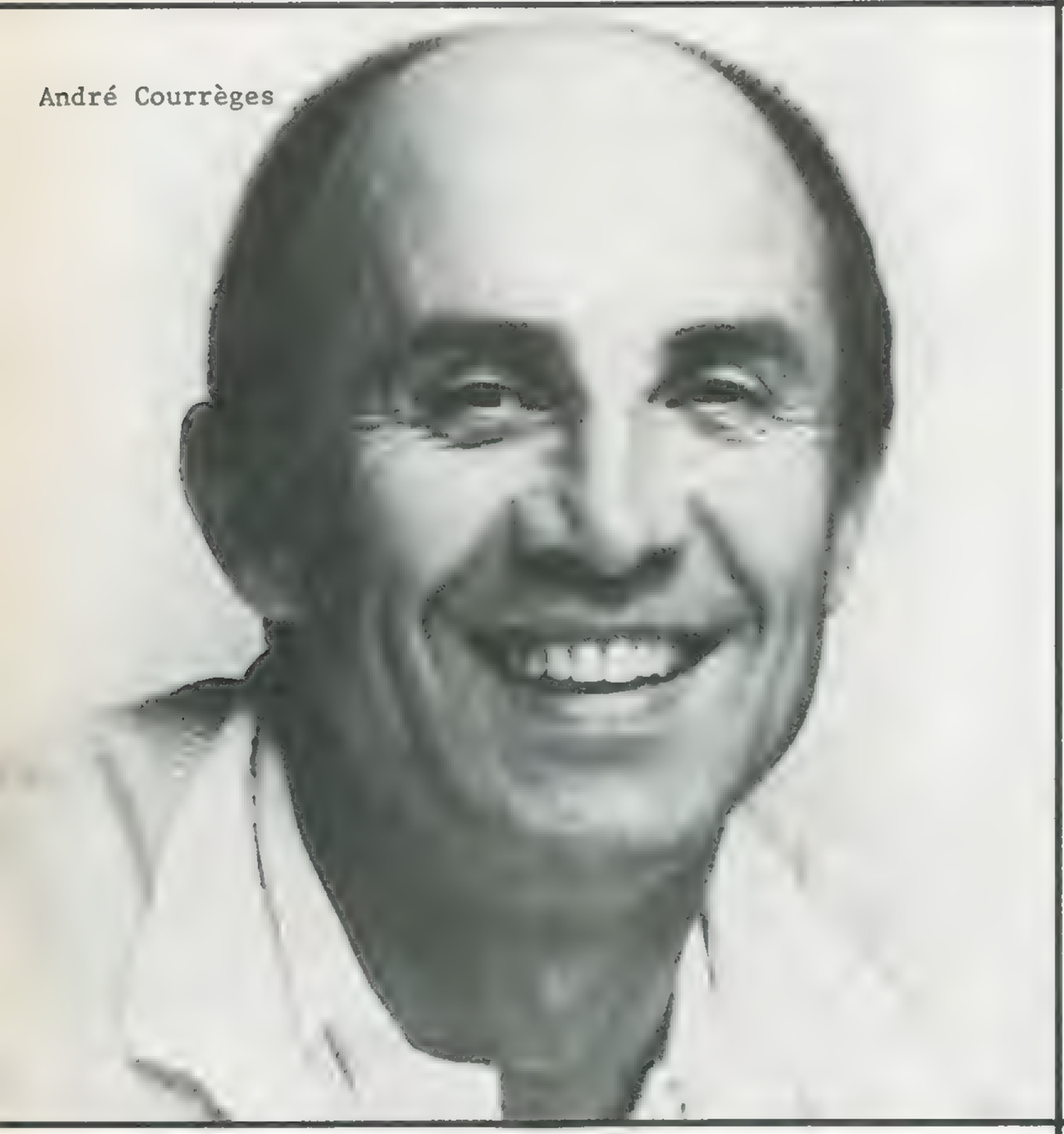
Whether creating clothing, cars or perfume, what counts most for André Courrèges is his vision of things and his way of communicating this.

Culotte and jacket in seersucker pink over tee shirt with "fish" motif.

André Courrèges



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Short, straight skirt.

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Courrèges

Left: Extravagant Silk Chiffon blouse,
tiny geometric print with satin bars
and light Lurex striping.
Mint, Grey; sizes 4-14, about $110.
Blouse and matching dirndl skirt about $225.
Contrasting solid silk pants also available.

Center: Feather printed ribbon Silk Chiffon
dress touched with golden Lurex, wide
flutter sleeves poised over a soft bias skirt.
Caramel, Lavender; sizes 4-14, about $245.

Right: Vertical paisley printed Silk Chiffon,
delicately laced with Lurex. Stand up collar,
fly front blouse over a deeply [illegible]
dirndl skirt. Red/Periwinkle, Turquoise/Lilac;
sizes 4-14, blouse about $105,
blouse and skirt set about $215.

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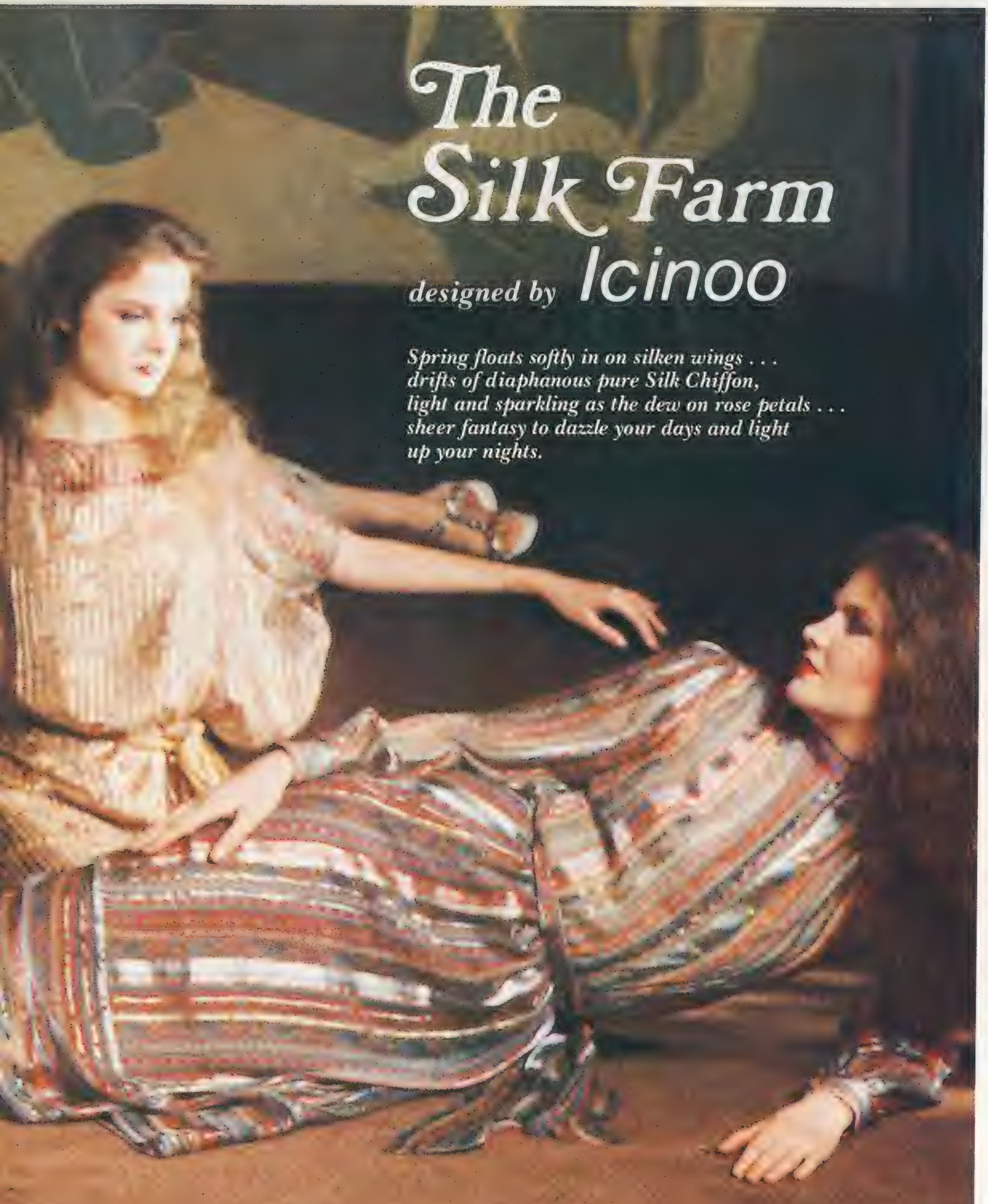
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YOUR LETTERS

(Continued from page 20)

I have discussed ERA with women from all parts of the United States and am happy to report that there are many women who are waking up to find what a farce ERA really is.

If you are such devout feminists, why are you frequently showing models, male and female, in what appear to be group-sex shots. These are really tacky and hypocritical and are sometimes so artsy it is almost impossible to tell what the clothes look like. Vogue has lost a lot of the class it used to have. . . . I doubt that this letter will be printed at the top of the Letters . . . if it is printed at all.

M.J. Ford
Provo UT

Writing on rights

In the November issue of Vogue, author Frances FitzGerald wrote an extraordinary commentary on the Family Protection Act. As you are aware, I introduced this bill in the U.S. Senate on June 17, 1981. . . .

I believe that Vogue owes its readership a clear articulation of the facts, including the following: The author challenges the statement of Congressman Albert Lee Smith (R-Alabama), the House sponsor of the bill, that the family is the basic unit of our society. She stated that Smith was "offering an interpretation of the U.S. Constitution quite unique to himself."

By this comment, FitzGerald not only fails to acknowledge Constitutional precedent in favor of family rights, but also fails to recognize a basic premise of our American heritage. Certainly, the Declaration of Independence recognizes the individual worth of each citizen, granted to us by our Creator. However, it is naïve to deny the fact that the family serves as the essential unit through which all individuals find their identity and their value as participating members of our society.

FitzGerald challenges a parent's right to know if and when a minor child is receiving contraceptives or abortion services from a federally funded institution. However, she fails to mention that, since the implementation of family planning services, teenage pregnancy has shown a marked increase. Parents—not social workers—are left to deal with the psychological and social consequences of their child's sexual activity.

FitzGerald also contends that the bill would "legalize child abuse," overlooking the fact that the Family Protection Act uses language identical to present federal definitions of child abuse. This bill would, however, allow parents or guardians the right to spank a child for disciplinary reasons. When federal officials fail to recognize the distinction between child abuse and discipline, who is in charge of our children?

FitzGerald also states that "most disturbing from a Constitutional point of view, the FPA would allow any group to hold prayer meetings in public schools." This leads the reader to assume that prayer meetings have a negative effect on our society. The Constitution guarantees the free exercise of religion. Has the author read the First Amendment?

Aside from the glaring sensationality of the story, FitzGerald simply needs to check her facts. She claims that the bill favors rich people because it allows tax deductions; however, she fails to mention that it also allows tax credits as an alternative to lower-income families.

She emphatically states that the bill would remove Supreme Court jurisdiction from the matter of prayer; however, there is no such provision in this bill. Possibly the author is referring to S. 450, which was introduced by Senator Helms earlier this year.

The author states dogmatically that the bill would prohibit federal funds from going to local school districts which failed to allow parents to participate in their child's educational development. Sorry, Frances, you must have picked up the wrong bill again. The Family Protection Act simply provides parents with a legitimate legal cause of action if they are restricted from participating in their children's educational development. If we deny parents access to the children's education, to whom should our educational institutions be accountable? . . .

Roger W. Jepsen
United States Senator
Iowa

Author's reply: *The Family Protection Act of June, 1981, contains five provisions for individual income-tax deductions in amounts ranging from one thousand to three thousand dollars a year. There is only one provision for a tax credit—and that is for $250 per year. Tax credits do not help the very poorest families.*

On the matter of school prayer, I refer Senator Jepsen to the statement he, himself, made when introducing the bill. He said: "The Voluntary Prayer and Religious Mediation (sic) Act of 1981 . . . is *(Continued on page 146)*

BASILE

foto Bob Krieger

RUTH SHAW
BALTIMORE, MD.

SUZY
GREAT NECK, NEW YORK

YOUR LETTERS

(Continued from page 144)

designed to reverse the last nineteen years of Supreme Court decisions and subsequent case law regarding the Constitutionality of state-sponsored religious exercises in the public schools."

As to his third objection, Section 440B of his bill states that ". . . it shall be unlawful for any Federal, State, or local educational agency or institution receiving federal funds to prohibit. . ." parental review of textbooks, parental visits to classes, etc., etc.

Many Senators do not write their own bills and floor statements but most read them.

Right *on,* Frances FitzGerald! Your article on the Family Protection Act is so succinct, literate, informative, and canny that I can only say "bravo"—first for having informed us of this critical legislation, and second for having sufficient aplomb to describe the issues with an air of flat-out certainty which has seldom been used *by* women, but is often used *on* them. It is a tone which says "don't tell *me* what's going on here, sonny; I can figure it out for myself." Very sure, very tough. It is a stance we are, at last, feeling we've earned, and one we can trust. Thanks, too, to Vogue for continuing to supply its readers with this kind of invigorating material.

Barbara Schultz
Chicago IL

Did Reed read?

In response to Rex Reed's critique of *The French Lieutenant's Woman* (November 1981) . . . obviously, he did not even bother to read John Fowles' book to have found the "bony and angular," milky white-skinned Meryl Streep inappropriate in the leading role. If he had read beyond the jacket cover he would have found, as early as chapter two, Fowles' description of Sarah:

> "It was certainly not a beautiful face, by any period's standard or taste. But it was an unforgettable face and a tragic face. Its sorrow welled out of it as purely, naturally and unstoppably as water out of a woodland spring."

It was the haunting, icy way that Sarah "looked through" Charles that so entranced him. He was bewitched by her pain and suffering. Vivien Leigh? Fiddledee-dee!

Reed continues to ram his foot down his throat (and he thinks Streep has big feet), when he actually condescends to the fact that Streep is a good actress. Since when is that a hindrance? Streep is suffering through what many of Hollywood's greats like Kate Hepburn, Bette Davis, and Judy Garland had to go through—"unconventional" beauty and lots of talent. . . .

L. Murphy
Miami FL

Girl-watching, for it?

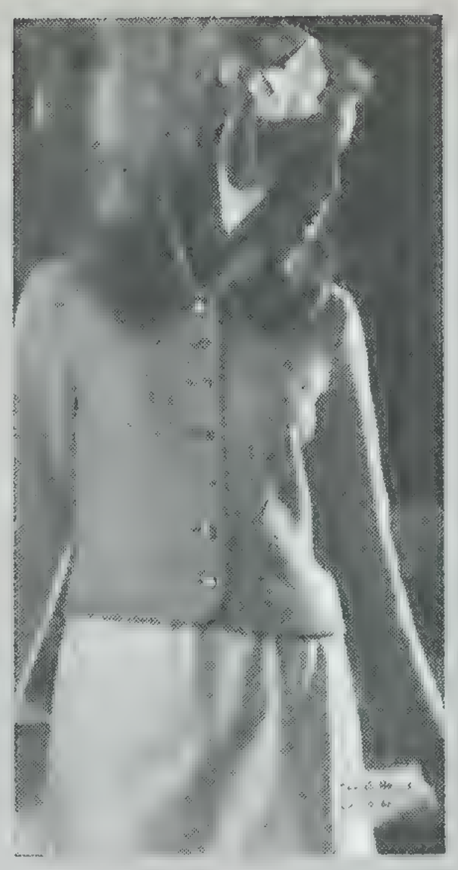
Congratulations for "The Perfect Escape" photo essay in your December issue.

The dramatic photographs by Denis Piel and the exotic locations were marvelous. The whole piece had a wonderful feel of mystery and intrigue. I especially loved the second-to-last shot when the spectacularly beautiful woman is arrested on the beach.

As a playwright and an avid girl-watcher, I loved it. Bravo!

Brian Houlihan
New York NY

(Continued on page 149)



Alabama
Tuscaloosa Shop for Pappagallo
Alaska
Mercantile, Ltd., Anchorage
Ann's Shop, Juneau
The Closet, Ketchikan
Arizona
Lilly Pulitzer, Phoenix
Proudfoot's Pappagallo, Phoenix
Traditions, Ltd., Scottsdale
California
Schatzi's Fashions, Danville
Lilly Pulitzer, La Jolla, Palm Desert
Talbot's Sportswear, La Jolla
Joanne of Naples, Long Beach
Coddington Harrington, San Francisco
Nuance/The Cannery, San Francisco
Colorado
Elli of Aspen, Aspen
Sabbatini Sports, Aspen
The Buccaneer Ltd., Boulder, Denver
The Regiment, Boulder, Denver, Englewood
The Lily Pad, Denver
Short Story, Colorado Springs
Jones Co., Greeley
Gorsuch, Ltd., Vail
Connecticut
Sylvia Barry, Danbury
Tweeds & Tees, Farmington
Outdoor Traders, Greenwich
Celtic Weavers, Hartford
Jane Belinda, Lakeville
Bob's Sports, New Canaan
Lilly Pulitzer, New Canaan
Allen Collins, West Hartford
District of Columbia
Carroll Reed, Washington
Pamela Barkley, Washington
Delaware
The Fashion Shop, Wilmington
Florida
Amelia Island Plantation—Golf Pro Shop
Lilly Pulitzer, Boca Raton, Jensen Beach, Naples, Palm Beach, Sarasota
Georgia
H. Stockton, Atlanta
The Snappy Turtle, Atlanta
Lilly Pulitzer, Savannah
Evelyn Talman's, St. Simons Island
Snapdragon, Ltd., Thomasville
Illinois
Lilly Pulitzer, Lake Forest
The Whale, Peoria
The New England Trader, Winnetka
Indiana
The Acorn, Indianapolis
Iowa
Dickenson's, Inc., Des Moines
Kentucky
Especially For You, Louisville
Tweed & Tartan, Louisville
Louisiana
Lilly Pulitzer, New Orleans
Poppy's, New Orleans
Maine
House of Logan, Boothbay Harbor
Beal's Jewelry Store, Inc., Ellsworth
Holmes Store, Northeast Harbor
Captain's Collection, Portland
Dunham's of Maine, Waterville
Maryland
Sign-O-the-Whale, Annapolis
Elizabeth Christmas, Baltimore
Octavia, Baltimore
Wilmington Country Store, Baltimore, Ruxton, Wilmington
The Whip Stitch, Bel Air
The Talbot's, Bethesda
Sports & Specialties Shop, Easton
Lilly Pulitzer, Potomac
O'Neys, Timonium
Massachusetts
Celtic Weavers, Boston, Wellesley
Foreign Intrigue, Boston
The Talbot's, Boston, Hingham, Osterville
Country Store, Concord
The Wool Shop, Inc., Concord, Osterville, Wellesley
The Figor's, Inc., Edgartown
Lilly Pulitzer, Edgartown, Marblehead, Orleans, Osterville
Assinippi Trading Co., Hanover
The Woole Haus, Plymouth
Marty Sullivan, South Dartmouth
Country Living, Sudbury
Michigan
Lilly Pulitzer, Bloomfield Hills, Grosse Pointe, Petoskey
Boyne Mountain U.S.A., Boyne Falls
Miner's of Bloomfield, Bloomfield Hills
Depot of Harbor Springs, Harbor Springs
Danbury Square, Holland
Maurice Distinctive Apparel, Lansing
Sandy's Fashion Boutique, Plymouth
Minnesota
The Drifter, Duluth
Christen B, Edina
Epitome, Minneapolis
Harold Corp., Minneapolis
Hoigaards, Inc., Minneapolis
Maggie, Inc., Minneapolis, Wayzata
Gokey's, St. Paul
Ki Clayton, Minnetonka
Missouri
The Acorn, St. Louis
Lilly Pulitzer, St. Louis
Lockewill, St. Louis
Montana
Jones & Company, Bozeman
Body and Sole, Great Falls
Kays, Missoula
Nebraska
Nancy's, Lincoln
Poppy Shop, Omaha
New Hampshire
James Campion, Hanover
Jack Frost Shop, Jackson
The Monadnock Shop, Peterborough
The Rye Fox, Rye
New Jersey
Longships, Belle Mead
H P Clayton, Princeton
Rumson Roulette, Rumson
Patricia Lambert, Sparta
Lady Leslie at John Frank, Westfield
New Mexico
Sunflower Fashion, Santa Fe
New York
Gallant Casuals, Albany
Richard Oliver House, Bedford Hills
Carrig Isle, Bronxville
Par Avion, Buffalo
The Hitching Post, Cold Spring Harbor
Church Mouse Boutique, Cooperstown
Shack in the Back, Garden City
Peggy Cornwall, Ithaca
Lilly Pulitzer, Locust Valley, Southampton
Turtlegreen, New York
Willow Shop, Painted Post
Rodney Peters, Saratoga Springs
North Carolina
Bells Traditionals, Asheville
Foxglove, Chapel Hill, Charlotte
Fine Feathers, Chapel Hill
Nicole, Highlands
Selections, Inc., High Point
Tyler House, Inc., Raleigh
Gazebo, Winston-Salem
Leigh Mills, Winston-Salem
Ohio
M S Waters for Women, Akron
The Acorn Shops, All 7 shops
Carroll Reed, Cincinnati
Christopher, Ltd., Cincinnati
Lilly Pulitzer, Cincinnati
The Butterfly, Cincinnati
The Clothes Line, Cincinnati
Carol Lindemuth, Cleveland
The Village Peddler, Dayton
Highland House, Lancaster
Barbara Brown's, Waterville
Oregon
Steven J., Eugene
Traveler's Choice, Lake Oswego
Howells Uptown Sport Center, Portland
Nordstrom's, Portland
Pennsylvania
La Boutieca, Bryn Mawr
Lilly Pulitzer, Bryn Mawr
French Creek Sheep & Wool, Elverson
Showcase of Fashion, Lancaster
The Clothes Patch, Ltd., Ligonier
Celtic Weavers, Philadelphia
Carroll Reed, Pittsburgh
Tots & Tweeds, Pittsburgh
The Portico, Sewickley
Rhode Island
Crossed Sabers, Barrington
Lilly Pulitzer, Newport, Watch Hill
The Sail Loft, Newport
Wilson's, Inc., Wickford
South Carolina
RTW, Charleston
Robinson's, Easey
Lilly Pulitzer, Pawley's Island
Jean Frick, Spartanburg
South Dakota
Castle Coombe, Yankton
Tennessee
Whiff-N-Pouff, Gatlingburg
The Spider's Web, Germantown
Lilly Pulitzer, Memphis
Texas
La Femme Sportife, Abilene
Suzanne's, Amarillo
Swartz, Big Spring
Jack Brennan's Pappagallo, Dallas
International Couture, Inc., Fort Worth
Lilly Pulitzer, Houston
John B. Malouf, Inc., Lubbock
Gilded Cage, San Angelo
The Rose Bud, Tempie
Utah
Alta Lodge, Alta
Stein Eriksen Sport, Park City
Nordstrom's, Salt Lake City
Virginia
Bonomo's, Blacksburg
Williams Colonnade, Charlottesville
Suzzie Q's, Chester
Ann Vaughn, Fredericksburg
The Orchard Dress Shop, McLean
Scotland House of Middleburg
Morgan Taylor Classics, Co., Norfolk, VA Beach
Wices, Petersburg
Boutique, Inc., Richmond
Carroll Reed, Richmond
Binn's, Williamsburg
Unicorn of Williamsburg
Oxford Shop, Winchester
Vermont
Orvis, Manchester
Skihaus of Vermont, Middlebury
The Cupola, West Dover
Washington
Nordstrom's, Seattle
O'Connors, Seattle
Puella, Seattle
The Fashion Shop, Wenatchee
Wisconsin
Ann Irwin, Elmgrove
Mt. La Crosse, La Crosse
Angionette's, Mequon, Milwaukee
Les Moise, Inc., Milwaukee
The Changing Scene, Milwaukee
Traer & Company, Ltd., Minoqua
14K Boutique and Stitch-N-Time, Neenah
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YOUR LETTERS

(Continued from page 146)

. . . or against it?

I would like to reply to the essay by Mary Kay Blakely on "girl-watching" (January, 1982). She takes me to task for my comic strip, "Beetle Bailey" in which I show the General eyeing his good-looking secretary, Miss Buxley.

Ms. Blakely had run into an overaggressive male who tried to force himself on her and she blames me for promoting such behavior. (Incidentally, I've been on the receiving end of a number of overaggressive females in my life and I don't enjoy it either.) I feel her accusation is grossly unjust.

I am not promoting or condoning any such thing. A newspaper reporter writing a story on rape is not recommending rape. In my comic strip, I try to mirror life and ridicule mankind's failures and foibles. When the General ogles Miss Buxley, he makes an idiot of himself. Ms. Blakely says that the mirrors I hold up give permission to men to harass women. Why? It seems to me that my poking fun is doing the opposite.

Ms. Blakely conveniently overlooked the results of the poll which prompted her essay. At least two large-city newspapers have run polls asking readers whether I should drop or change Miss Buxley. In both polls over 92 percent of the readers wanted her kept the way she is. I would be foolish not to go along with such a resounding majority.

If Ms. Blakely sincerely feels that non-aggressive girl-watching is wrong, then she should first indict the manufacturers of attractive clothing, seductive perfumes, and padded bras. She would also have to condemn the publishers of "adult" magazines, most movie producers, and advertisers who sell things like automobile tires with sexy models. She would have to accuse, also, any woman who wore perfume, low-cut dresses, and fixed herself up to be attractive to a man. Anyone in our society who does anything to arouse any kind of sexual feeling in a man would be guilty. Perhaps God, Himself, should be held guilty for giving man such instincts.

I'm afraid Ms. Blakely would have the incredible task of re-educating all men to erase any desire toward the opposite sex. With any luck she could completely eradicate mankind from the face of the earth in a very short time.

I'm sorry, but I can't wish her that kind of luck because I still enjoy looking at a pretty girl. All I can wish her is an improvement in her sense of humor so that she might enjoy life a little more. A sense of humor sometimes is the only weapon you have to accept a condition that you cannot change. Mort Walker
Greenwich CT

How true is Mary Kay Blakely's article "True or false: . . ." (January 1982).

I, in addition to Ms. Blakely, am one of those "girls" who mind it when I am asked to "give a smile" to harassing men walking by me on the street. I applaud Ms. Blakely in her writing that where sexual harassment can be avoided it should be avoided, even at the cost of the loss of a comic-strip character.

Ms. Blakely's article made me think of the other side of sexual harassment. I wonder if the men who are at fault ever consider the fear that arises from what they say and do to women when they harass us. Would they harass their mother the same way, or let anyone else harass their mother the same way? I doubt it.

Some may think that there's always been some type of sexual harassment, so why worry about it now? We worry about it now because now is *way* past the time for its elimination.
Karen A. Cornell
Cincinnati OH

I've detected inconsistencies between your editorial content and your stand in favor of Women's Liberation. Mary Kay Blakely's article on sexual harassment in January Vogue is excellent and to the point. Yet, in the same issue as in the majority of issues for some time, your fashion spreads and your advertisers portray women as sex objects—being ogled at airports and in bars; wearing unfastened shirts and allowing bared breasts to be exposed (sometimes they're encouraged to pop out of blouses and dresses); bathing suits cut as sexily as possible; models wearing seductive makeup. . . .

Is liberation going full-circle? Why are free women encouraged by fashion to look like kept women, or like women whose goal is to be kept? Isn't it time fashion magazines, advertisers, designers, photographers, and editors cleaned up their act? . . . Mrs. A. J. Peterson
Pinehurst NC

Correction: In January, 1982 on pages 146 and 147, the striped earrings are by Steve Hall (not Valentino as the credit line suggested), available at Detail, NYC.

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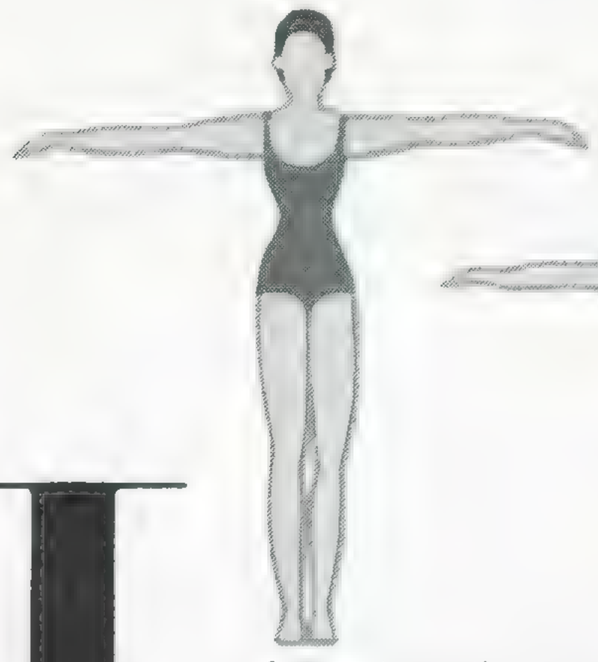
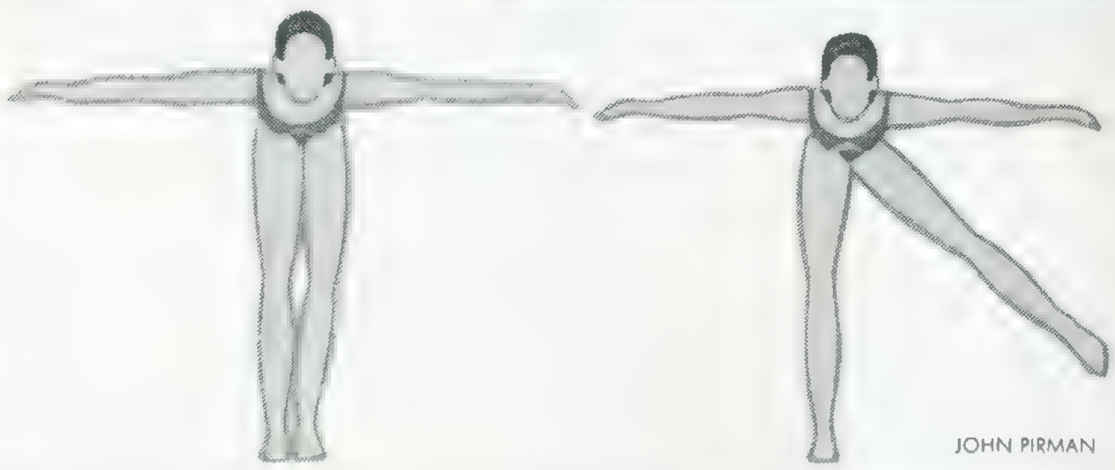
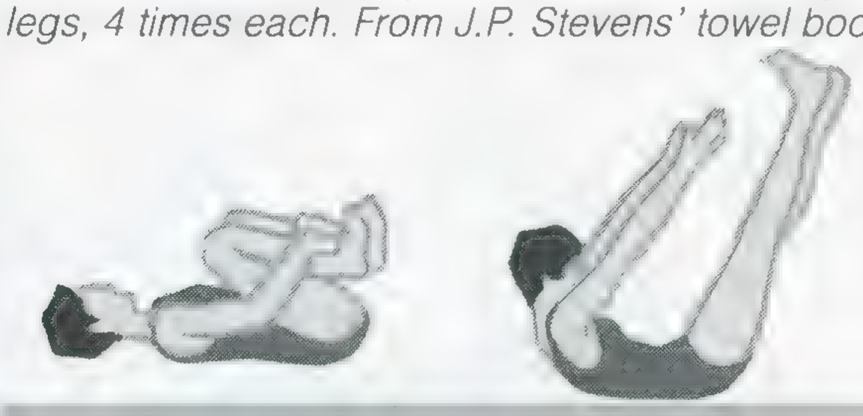




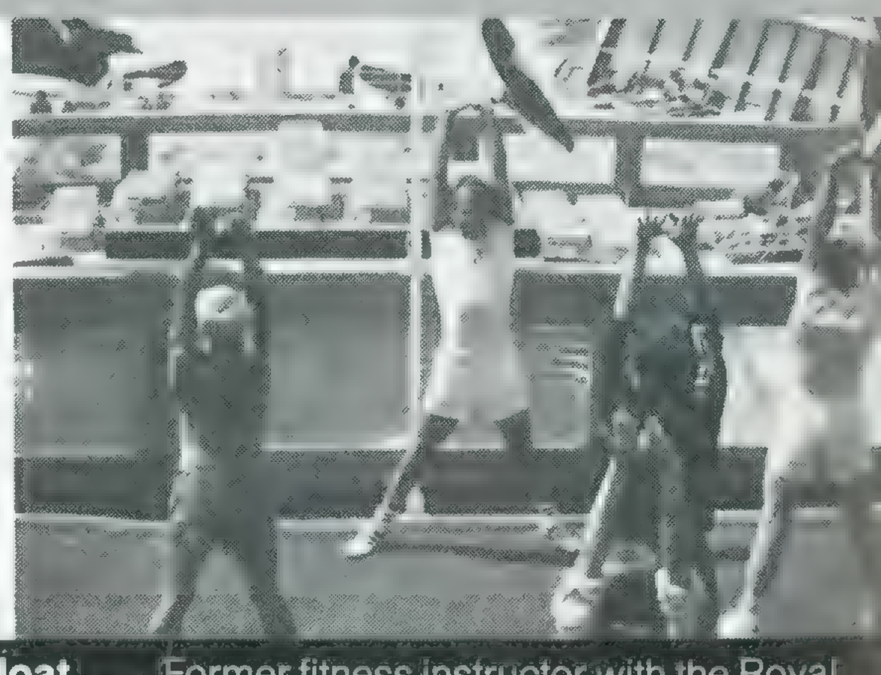
JOHN PIRMAN

If you strengthen your abdominal muscles, your lower back, posture, and silhouette will reflect that strength. Here, three top-notch stomach toners. (Editor's note: Toners firm, flatten, but won't reduce overall weight—more on this, page 416.) If you have back trouble, check with your doctor before trying these exercises. ***An abdominal exercise*** *that improves balance (above) from Pretty Body, NYC. Bend as shown. Contract and release lower abdomen 3 times. Then "use" abdomen to lift straight leg sideways as high as you can, keep back, abdomen flat. Hold 5 seconds. Alternate legs, 10 times each.* ***A resistance exercise*** *(right). Sit upright with legs outstretched, knees straight, arms shoulder-width apart. Clasp a towel. Bend right knee toward chest and extend leg above towel. Hold 3 seconds without resting foot on towel. Bend leg back toward chest and to floor. Alternate legs, 4 times each. From J.P. Stevens' towel book.* ***An advanced tummy flattener*** *(left) from the Nickolaus Technique. Perform fluidly: Bring knees to chest, grasp ankles, and flex feet, then inhale. Exhale, contract abdominal muscles, raise head and chin toward chest. Extend legs at almost a 45-degree angle to your body, arms outstretched. Return. Do 5 times.*



Fans of women's tennis: Don't forget the Avon Championships March 24-28, NYC's Madison Square Garden . . .

Isometric? isotonic? isokinetic?—three forms of resistance training to increase strength—defined: Isometric exercises require no movement. An example: Press palms together and push. These exercises are effective and safe for increasing strength, but don't provide joint strength in a full range of motion. Isotonic exercises involve a weight that is constant throughout movement. The Universal and Nautilus Gyms are isotonic exercise machines. Isokinetic exercises can strengthen joint function in a full range of motion. With isokinetic machines, you provide the resistance to a lever moving at a controlled speed. You cannot move faster, but you can increase the resistance by pushing harder. Isokinetic machines simulate sports movements. However, they are less accessible and may not be more effective than isotonics.



Fitness afloat . . . Former fitness instructor with the Royal Air Force, Eric Mason, *above*, helps keep passengers on the *Queen Elizabeth II* in shape with calisthenics and a morning jog around the deck. Most important: "Stretch"

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CHICAGO

AMERICAN WOMEN HAVE A NEW SOURCE OF FASHION: CHICAGO . . . AND THAT MEANS NEW YOUNG DESIGNERS WITH ENERGY AND STYLE. STARTING HERE AND ON THE NEXT PAGES: CHICAGO FASHION NEWS, CHICAGO NOW

BECKY BISOULIS

WARSHA HADKI

ARLEEN SUTTON

From Chicago; clothes that aren't provincial or gimmicky; clothes for a woman's sense of luxury. Top: From Chicago designer Becky Bisoulis, silk pyjamas. Embroidered top, $500, pants, $260. Far right: Warsha's red silk top, $215, with striped ankle-length culottes, $295. Right: Arleen Sutton of Singerie's yellow silk satin striped jacquard blouse, $128. All prices approximate. Stores, details, next to last pages. Here and on page 157: Hair, Garren at The Plaza; makeup, Paul Gobel. Hair and makeup, Pamela Geiger for the Pipino-Buccheri Salon.

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for **sansappelle**

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STAN MALINOWSKI

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Esther Wolf, Inc., Houston, Tx., Lafayette, La. • **Harriet Kassman,** Washington, D.C.
Kane's, Chicago • **Suite 101,** Beverly Hills • **Twenty Four Collection,** Miami, Bal Harbour, Palm Beach

BETT BARNETT

Suède separates with a feminine touch—from Bett Barnett. Burgundy suède blouse has a high jabot, mutton sleeves. Blouse and pants, $580

For a pretty, soft summery evening: Silk pyjamas with hand-painted rick-rack waves, by Karie Patterson of Sansappelle. Blouse and pants, $635

KARIE PATTERSON OF SANSAPPELLE

EDUARDO DULZADES OF BABACHO

Whimsical "exotica"—from Babacho for Nicole. Above: Taupe-striped silk pyjamas with bright-color bird motif. Blouse, scarf, pants, (and jacket not shown), $695

BILLY FALCON

Billy Falcon does some of Chicago's cleanest looks. Here, a lightweight pinstriped beige linen tunic with big "crushed" turtleneck, $155

HINO & MALEE

Spirited, clean separates—in natural fibers—get applause at Hino & Malee. Right: One look for this summer—their lightweight cotton white playsuit, $130. All prices approximate. Stores, details, last pages.

CLAUDE MOUGIN

Fashion report

Chicago. To some, the nation's second largest city means O'Hare Airport—the world's busiest—the crossroads of the Midwest with global carriers arriving twenty-four hours a day. To others, it brings echoes of Carl Sandburg's well-known poem, "Chicago," as the "Hog Butcher for the World." To still others, the city's famed Gold Coast—a dramatic skyline stretching along the lake shoreline—is a lesson for the rest of the nation in urban architecture.

But today there is also a whole new scene emerging. Chicago is a special place with a vibrant fashion personality all its own. What makes Chicago fashion special? Certainly the Art Institute of Chicago is one of the major factors. It provides a rich cultural background for students attending the Institute's Art School. Here, young people are surrounded by art from one of the great museums of the world. While students work for a Bachelor of Fine Arts degree they are exposed to the techniques of many crafts including weaving, *(Continued)*

CHICAGO: WATCH IT EMERGE AS THE NEWEST FASHION CENTER

CHICAGO

(Continued)

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO HAS TRAINED MANY OF THE CITY'S TOP YOUNG DESIGNERS

printing, and tie-dying. As the School's Dean, Roger Gilmore, points out, "Here, students get a very strong training in technique and construction, as well as a rich educational background. We believe in a broad-based approach—fashion design as an art form."

Does this art and fashion education approach work? The answer is definitely "yes." Some of the best examples in Chicago's current crop of young designers who have attended the Institute's Art School are Eduardo Dulzades of Babacho, Billy Falcon, Mariana Zaharoff, and Warsha Hadki. Each one has a special field. Babacho's is exquisite hand-painted silks. Billy Falcon concentrates on clean, architecturally shaped sportswear. Mariana Zaharoff has been called "Chicago's master weaver," owing to her unique mohair and Lurex pieces. Warsha Hadki, like Babacho, specializes in hand-painted designs.

Everyone is becoming aware of the fact that "regional" theater, local symphony orchestras, and city opera companies are extending the cultural boundaries far beyond New York to cities across the U.S.

Now it seems American fashion is catching up with this idea. While most women still think that New York is synonymous with fashion, cities such as Los Angeles, Dallas, and Chicago are becoming dynamic centers of clothes design. Chicago's Mayor Jane Byrne recently announced plans for a "Salute to Chicago Fashion"—a two-day event to be held March 9 and 10 at the city's Apparel Center. "Our objective," said Mayor Byrne, "is to show that Chicago is as viable a city for fashion design as

(Continued)

Mayor Jane M. Byrne
salutes
Vogue Magazine and the Chicago Fashion Industry

I SAW A MAN WHO DANCED WITH HIS WIFE...

AND NOT ONCE
DID HE STEP ON HER

FABULOUS SHOES FROM

joseph
CHICAGO
BEVERLY HILLS

CHICAGO *(Continued)*

Paris, Milan, or New York."

Chicago is no newcomer to the ready-to-wear world. Back in the 1930s and '40s, it provided American stores with housedresses (something every woman owned at that time). The first major fashion breakthrough came in the mid-'70s when Becky Bisoulis blossomed out as a Chicago name designer selling to some of the best stores across the country. She started out with antique laces made into blouses. Now women ask for her evening clothes in Battenburg cotton laces and delicate embroidered silks from China.

"Then, in 1977, the Apparel Center came on the Chicago fashion scene. Here, thirteen floors housing eight hundred showrooms and two thousand collections suddenly made Chicago an important regional market," points out Dorothy Fuller, fashion director of the Center.

Where does Chicago fashion stand today? It's on the move. More and more American stores are searching for new names, new places. They're discovering that Chicago's young designers have a special talent for beautiful hand-painted fabrics (Warsha, Sansappelle, Babacho), for hand-done knits in luxurious textures (Mariana Zaharoff and Maria Rodriguez), for clean sportswear (Hino & Malee and Billy Falcon).

There's another group of designers aiming at the woman who wants "investment clothes." Their approach is a marriage of simple styles and excellent fabrics. Myra Everett, Precious, and Mark Heister are the best. For soft buttery suèdes, look for Bett Barnett. Arleen Sutton of Singerie specializes in Korean-made silk blouses that sell in Bloomingdale's, Bendel's, Sakowitz, and Marshall Field at $90 to $150.

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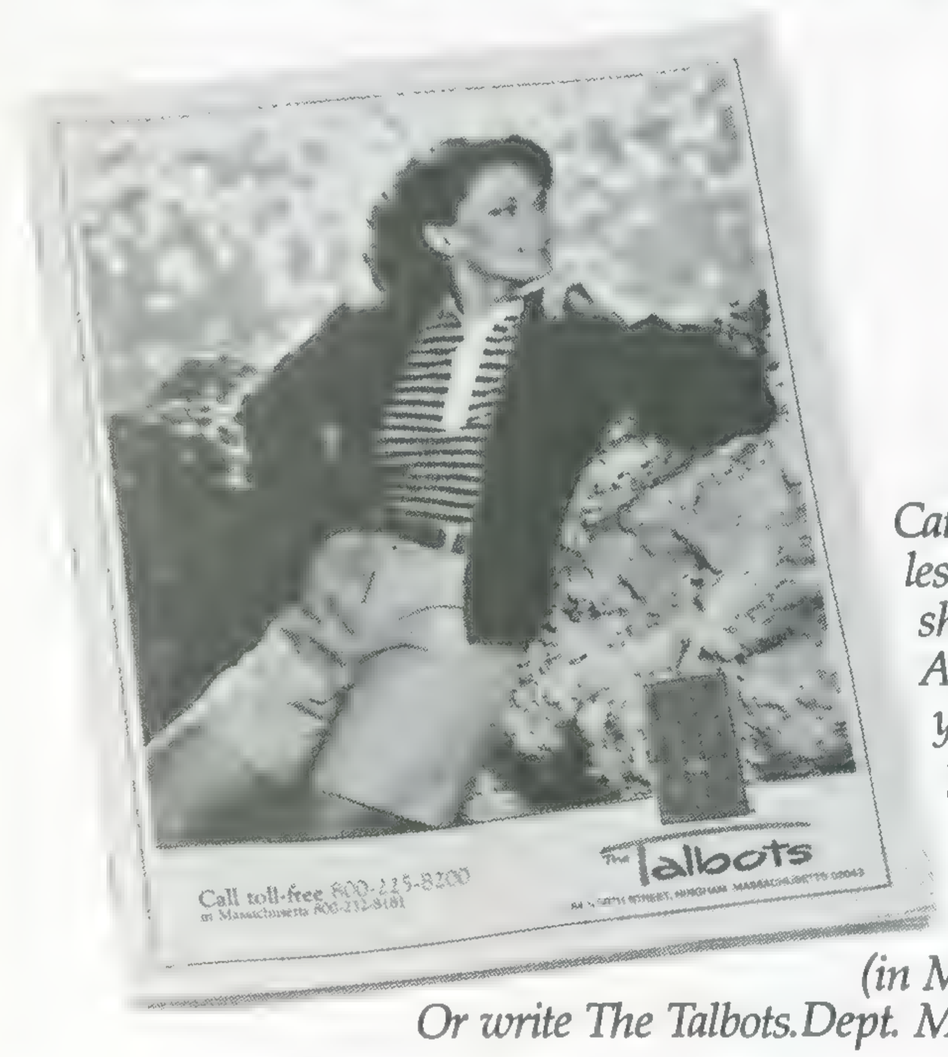

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PERSONAL

Home: is it a place or a state of mind?

Finding a room of one's own —in the heart

BY JULIA CAMERON

My sister did not say, "Brace yourself, get ready, here it comes!" or, "One, two, three, now!" That's what we said as kids when we threw each other into Peshak's lake. This time, she simply threw me in. There wasn't any getting ready because there couldn't be. No amount of preparation could brace me for the shock I felt.

"Dad sold the house," my sister said.

A gear turned deep in my head and I caught a glimpse of the back of the moon. You know the feeling: the canoe drifts across the lake, your hand trails in the water; suddenly it is cold, too cold, and you think, "My God, this lake is deep." The feeling is a chill. The chill is a feeling. We call that feeling "fear" but it is really recognition. We suddenly see what is always true—anything is possible, even probable. The bottom has dropped out.

Our house was not the biggest in Libertyville, Illinois, but it loomed large in the local imagination. It looked so totally "homey" that total strangers developed affection for it. "You live in *that* house?" new friends would exclaim. "How wonderful!"

It was wonderful. The house had been built by Jens Jensen, a Swedish woodcutter, who used the wood he had lumbered from the site to filigree the moldings and panel the walls, building in secret springs to unlock secret spaces behind the walls. Nancy Drew would have loved this house. The spiral staircase swooped from attic to cellar. Its oaken banister bore the scars of my blue-jean rivets, long dark scratches that no amount of polishing could combat.

When we added the "new addition"—that's what we called it, although any "old addition" escaped my notice—I chose the little bedroom at the north end, the one that looked out at "the pasture," where my pony Chico wintered and summered. In all of the big yellow house, I felt I had the best niche. My sister Libby felt the same about her room, which looked east into the woods where the cardinals flashed scarlet against the snow and the raccoons stalked the woodpile to ambush the cats. My brother Jaimie's room jutted like a tree house into the branches of an ancient elm. Christopher's room had the secret passageway that wound behind the spiral staircase. Lorrie and Pegi shared the room with a giant closet, built-in hideouts, and a tiny window that spied out over the bird feeder and little log-cabin playhouse down below. *(Continued on page 166)*

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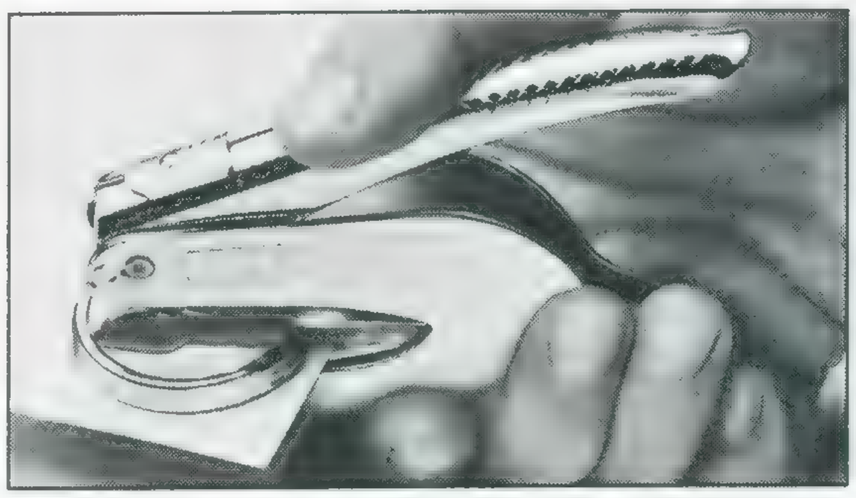

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HORCHOW

A ROOM OF ONE'S OWN

(Continued from page 164)

Further additions came as they were needed. When my brothers broke out in rock and roll, the north of the house suddenly sprouted a music room. When my sister Connie's palomino mare, Miss Caroline, became a Missus, the garage acquired its own addition, the stable. In time, the stable acquired "the studio," an aerie up in the hay-mow where Libby could paint.

As a family, we were relentlessly creative: painting, sculpting, sketching and stitching, we vied for wall space in the living room, were shamed when relegated to the upstairs hall or to a basement wall. Dad was a contributor to all this creativity. He was an incurable collector who treated the house as an ever-changing gallery. When we did something he liked, he preferred to frame it himself, puttering away in his basement workshop.

Ah, the basement! Mom's cookies down in the freezer! We carved our Halloween pumpkins in the basement laundry. Our boxer had her puppies in the mud-room shower stall, ignoring all our other preparations. I played "Spin the Bottle" in the basement game room. I wrote my fledgling short stories there, recuperating from an Irish Catholic boy, Bob O'Leary, who committed the mortal sin of not asking me to senior week. By then, the basement often retained the tell-tale smell of marijuana. We had entered the *de rigueur* 'sixties drug phase, and the house provided a place for that as it had for everything else.

No matter how we changed, the house changed with us, parenting us with a flexibility no human parents could have mustered. To get married, I descended the spiral staircase, decked with poinsettias and tiny lights for the occasion. Two years later, I came home to get divorced and to weep in my childhood room. From its window, I could see the weeping willow my father had given me for "my very own" when I was a moody, daredevil girl. I could remember leaping limb to limb, forty feet up, while my mother worried down below. She was worrying and I was leaping again.

When Mom worried, she gardened. With seven children, she gardened a lot. We had the big flower garden, the little flower gardens, the miniature gardens in the black iron pots, and, of course, the vegetable garden. Whenever one of us pruned a relationship, we could be found out with Mom, yanking weeds. When hope sprung eternal again, we began sinking bulbs. Every year, as a youngster, I hauled my red wagon into the woods and came back with a loamy load of wild violets to please my mother. Roses, delphiniums, and peonies were fine; but violets and daffodils were her favorites.

Three years ago, when she learned she had terminal cancer, my mother elected to die at home. She and Dad spent a cruel winter, sitting by the living room bay window with its shelves full of her African violets. They hoped she'd live until spring to see the hundred daffodil bulbs she had given him poke their heads through the snow.

The daffodils finally did come up a week after my mother died. Almost immediately, Dad began to talk about selling the house. His plan was to buy a sailboat and live aboard. For my part, I wished him no luck at this. My mother had willed her body to science. There was no grave to visit *(Continued on page 170)*

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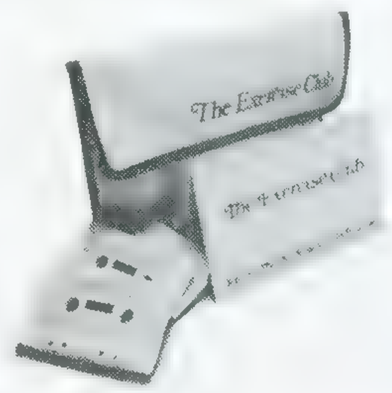

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A ROOM OF ONE'S OWN

(Continued from page 166)

and as long as I could still go home, I could pretend she was simply "out." While I lived with the fantasy that any moment she would be back, my father lived with the fact that, no, she wouldn't. He wanted to sell the house. Didn't he know how much we needed it?

People were fragile. Places endured and could be trusted. There was no loss so terrible home couldn't heal it. During the 'sixties and 'seventies, when my value system spun like a compass out of control, it always righted itself by pointing home. Friends who had no homes—friends with modern parents who had modern marriages or remarriages and modern condominiums in Aspen or Miami—came home with me. Some years, my friends went home to my home for the holidays even when I couldn't.

Living in California or in New York, living in stone canyons or concrete ones, I lived, in my head, in the big yellow house in the woods. Always, my heart was set on Central Standard Time. For all of us kids, it was the same. We had used the house as a launching pad and set out on dizzying career trajectories, but always, disappointed in love or in work, we looked homeward like fallen angels.

"Dad sold the house," my sister said. He sold it to a lawyer, his wife, and three little girls. I was glad about the three little girls. I am raising my daughter in an apartment in New York. On my desk, I keep a photograph of mother's last daffodils. My heart is where home is. ▽

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PARIS

Wines

By Martin Gersh

Best of the best: 1976 Red Bordeaux —thirty glamorous wines— which to buy, when to drink them

One day last October, I decided that it might be fascinating to bring together a group of outstanding red Bordeaux from 1976, one of the better vintages of recent years; evaluate them, judge the wines' present state of drinkability, reach some conclusions as to when they should ideally be consumed—and report the results to you, my readers.

As I then owned only three examples of 1976 red Bordeaux—Châteaux La Mission-Haut-Brion, Montrose, and Trotanoy—and since I had seen fewer and fewer fine 1976s in the wine shops I visit regularly, it struck home rather forcefully that unless I got busy at once, the time for conducting a comprehensive study might quickly pass me by. Accordingly, in the course of eight hours on the following day, by searching intensively from shop to shop, I assembled the astonishing group of wines you will soon read about—a veritable dream collection of 1976 red Bordeaux.

Early that evening, I told my wife that there would be hard work ahead for both of us: we would be compelled to drink all thirty bottles in this survey during the next two months. After what must have been a full two seconds of serious consideration, she courageously agreed to undertake the task. (Gloria has never been one to shirk an opportunity for some well-earned pleasure.) Two hours later, we drank Château Lascombes 1976, the start of our project.

I shall now examine the wines individually. They are presented here according to their geographical location within the Bordeaux framework. Some general conclusions follow.

1976 RED BORDEAUX

MARGAUX

CHÂTEAU LASCOMBES 1976 Perhaps the best among the five vintages of Lascombes that I have known throughout the years—elegant, velvety in texture, with moderate body and middle-to-deep taste tonality, this is an exceptionally fine Cabernet. *Best drinking: 3-4 years. Aeration: 45 minutes-1 hour. $13-$16. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

CHÂTEAU BRANE-CANTENAC 1976 Displaying its customary middle tonality and moderate body, this is a lovely and expansive wine, revealing a mysterious hint of dried rose petals. *Best drinking: 2-3 years. Aeration: 25-35 minutes. $12-$14.*

CHÂTEAU RAUSAN-SÉGLA 1976 Ingratiating, high in tonality, uncharacteristically full-bodied in this vintage, Rausan-Ségla 1976 possesses enormous charm. *Best drinking: 2-3 years. Aeration: 25-30 minutes. $17-$20.*

CHÂTEAU MARGAUX 1976 Distinguished by a markedly sweet finish, high tonality and small size, Margaux 1976 represents the quintessence of delicacy and finesse in a red wine. *Best drinking: 3 years. Aeration: 35-45 minutes. $35-$45.*

CHÂTEAU PALMER 1976 Almost Burgundian in its seductive richness—with generous size and an extraordinary first taste, Palmer 1976 is a wine of incomparable beauty! *Best drinking: 3 years. Aeration: 25-30 minutes. $25-$35.*

GRAVES

CHÂTEAU LA TOUR-HAUT-BRION 1976 Compact, deep-toned, with ample body and a perfumed, delicious flavor reminiscent of red raspberries, La Tour-Haut-Brion 1976 is ravishing. *Best drinking: 2-3 years. Aeration: 20 minutes. $20-$25.*

CHÂTEAU HAUT-BRION 1976 A wine of definitive excellence and impeccable manners, Haut-Brion 1976 is middle-toned, vital, and very big-bodied. *Best drinking: 4-5 years. Aeration: 45 minutes-1 hour. $35-$45.*

CHÂTEAU LA MISSION-HAUT-BRION 1976 Characterized by pinpoint concentration, good size and ripe, prune-like fruitiness, this is an urbane, superlative Bordeaux. *Best drinking: 3-5 years. Aeration: 25-30 minutes. $20-$25.*

SAINT-JULIEN

CHÂTEAU GRUAUD-LAROSE 1976 Distinctive, modest in size, with high taste tonality, Gruaud-Larose 1976 is a well-bred Cabernet showing sound aging capability. *Best drinking: 4-5 years. Aeration: 1¼ hours. $14-$16.*

CHÂTEAU BEYCHEVELLE 1976 Very settled, rather delicate, moderate in body—a splendid wine. *Best drinking: 2-3 years. Aeration: 15-25 minutes. $20-$25.*

CHÂTEAU LÉOVILLE-POYFERRÉ 1976 Solidly structured, displaying plenty of tannic presence, this Saint-Julien is finely balanced—with dignity and reserve. *Best drinking: 5 years. Aeration: 1½–2 hours. $11-$15.*

CHÂTEAU DUCRU-BEAUCAILLOU 1976 Soft and earthy, an excellent bottle—but certainly less muscular and slightly smaller in size than the 1962, 1964, 1967, 1971, and 1974 examples of Ducru-Beaucaillou that I have known in the past. *Best drinking: 2-3 years. Aeration: 1-1¼ hours. $18-$20.*

CHÂTEAU LÉOVILLE-LAS-CASES 1976 Majestic, deep-toned and very fruity, Léoville-Las-Cases is an uncommonly beautiful wine. *Best drinking: 3-4 years. Aeration: 1 hour. $18-$20.*

SAINT-ÉMILION

CHÂTEAU CANON 1976 A gorgeous wine of good size, Canon 1976 is high-spirited and utterly captivating. *Best drinking: 4-5 years. Aeration: 1¾ hours. $13-$15.*

CHÂTEAU FIGEAC 1976 Very Californian in its opulent fruitiness, moderate- to large-bodied, Figeac 1976 is singularly fine—indeed, one of the most gracious among the eight vintages of this Saint-Émilion that I have enjoyed. *Best drinking: 2-3 years. Aeration: 20-30 minutes. $17-$20.*

CHÂTEAU AUSONE 1976 There is something inherently delicious about Ausone, with its cool and overwhelming charm. I think that my wife characterized it best when she described this bottle as "sheer heaven!" *Best drinking: 2-3 years. Aeration: 20-30 minutes. $40-$45.*

CHÂTEAU CHEVAL BLANC 1976 Spacious and deep—resembling some rare nectar, this is a classically perfect red Bordeaux. *Best drinking: 4-5 years. Aeration: 1¼-1½ hours. $35-$45.*

POMEROL

CHÂTEAU LATOUR À POMEROL A grand wine—pensive, full-bodied, and perfectly balanced. *Best drinking: 2-3 years. Aeration: 15 minutes. $18-$20.*

VIEUX CHÂTEAU CERTAN 1976 Clearly the most sumptuous of the five vintages of Vieux Château Certan that I have consumed—moderate in body, of middle tonality, and now at or near its peak. *Best drinking: 2-3 years. Aeration: 15-20 minutes. $17-$20.*

CHÂTEAU TROTANOY 1976 Huge, somber, profoundly deep in taste tonality—a wine of controlled perfection. *Best drinking: 2-3 years. Aeration: 15-20 minutes. $18-$20.*

CHÂTEAU PÉTRUS 1976 Titanic, luscious, showing vivid animation, Pétrus 1976 is sublime! *Best drinking: 5-7 years. Aeration: 1¾-2 hours. $50-$60.*

SAINT-ESTÈPHE

CHÂTEAU CALON-SÉGUR 1976 Handsome and impressive, with an agreeably sweet finish and considerable size, Calon-Ségur 1976 is possibly the most appealing among the five vintages of this Saint-Estèphe that I have had. *Best drinking: 2-3 years. Aeration: 20-30 minutes. $15-$17.*

CHÂTEAU COS D'ESTOURNEL 1976 A big, marvelous, silky wine—very cohesive, overflowing with personality. *Best drinking: 2-3 years. Aeration: 40-45 minutes. $13-$16.*

CHÂTEAU MONTROSE 1976 Towering and magnificent, Montrose 1976 demonstrates the greatest aging potential among the twenty-two wines thus far described in this gathering of distinguished Bordeaux. A stunning, deep-toned, awesome wine. *Best drinking: 7-10 years. Aeration: 3¼-3½ hours. $14-$18.*

PAUILLAC

CHÂTEAU LYNCH-BAGES 1976 A formidable wine—dense with fruit, tremendously energetic, marvelously forthcoming. *Best drinking: 3-4 years. Aeration: 45 minutes-1 hour. $12-$15.*

(Continued on page 180)

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1976 RED BORDEAUX

(Continued from page 176)

CHÂTEAU PICHON-LONGUEVILLE 1976 An aristocrat—an absolutely enchanting wine, with high tonality, big size, and plum-like fruitiness. *Best drinking: 3-4 years. Aeration: 45 minutes-1 hour. $17-$20.*

CHÂTEAU PICHON-LONGUEVILLE-LALANDE 1976 Marked by great breeding, this is a fine, small-bodied, and very dainty wine. *Best drinking: 2-3 years. Aeration: 40-45 minutes. $15-$17.*

CHÂTEAU MOUTON-ROTHSCHILD 1976 This vintage epitomizes Mouton at its magical best—suave, velvety in texture, large-bodied and deep. *Best drinking: 3 years. Aeration: 30 minutes. $35-$45.*

CHÂTEAU LAFITE-ROTHSCHILD 1976 Superb, flowery Lafite 1976, with this Pauillac's customary high tonality, joins two of its outstanding older vintages, 1949 and 1953, in taking on an uncharacteristic fullness of body. Surely one of the best-tasting of the ten vintages of Lafite that I have owned. *Best drinking: 4-5 years. Aeration: 1-1¼ hours. $35-$45.*

CHÂTEAU LATOUR 1976 Latour is the Johann Sebastian Bach of Bordeaux—the world's greatest Cabernet. For the grand finale of this survey, my wife and I drank this bottle along with a favorite red Burgundy, Lichine's Chambertin-Clos de Bèze 1976—harmonious companions to the richly flavored venison we dined upon that evening. Latour 1976 is supremely great—noble, intensely concentrated and years away from its peak. *Best drinking: 7-10 years. Aeration: 3-3¼ hours. $35-$45.*

In conclusion, here is my overall evaluation of the 1976 red Bordeaux:

The wines are dazzling, a delight to drink. This is one of the most frankly glamorous red Bordeaux vintages I have ever experienced—most closely approached, within recent years, by 1971.

At six years of age, the 1976s are currently at the stage of maturity attained by the 1967 Bordeaux vintage when its wines were ten to eleven years old—and where the 1971s stood at eight or nine years of age. They should certainly be sampled three or four times a year by those of you who already own some, or buy them now. If my advice about when it is best to drink these marvelous wines seems unduly pessimistic, there is no better way to determine that than by trying a given wine periodically, and reaching your own conclusions about its life expectancy.

More and more, man is tampering with the vintage through what he is learning in the laboratory. As a result, with each passing year we get a more streamlined life cycle, even for these extraordinary wines. Compelling economic considerations may make this process necessary and inevitable—but the consequences must be faced squarely: fine wines from good vintage years such as 1976 no longer have the inner structure to live nearly as long as they once did.

Ironically enough—owing to recent rather steep price increases by the California wineries—many 1976 red Bordeaux, especially those in the $11-$20 price category, are now fully competitive with California Cabernets, and represent excellent value—equally from the monetary and esthetic points of view. ▽

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Cheryl Tiegs wears Caresse Medium Ash Blonde shade # 208. Fashions by Lynn Bowling. © 1982 Clairol Inc.

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Horoscope

By Maria Elise Crummere **March**

Your Pisces profile: Ruled by Neptune, the planet of illusion, Pisces is the creative, sensitive sign of the artist. If you catch a Piscean looking dreamy, or starry-eyed, you can bet it's her high-powered imagination at work, which, although it may distract her for a while, shouldn't fool you into thinking that a Piscean doesn't care about others. Pisceans are, above all, eager to please. They make dedicated friends, and very affectionate lovers

CHRISTOPHER MOSER

Pisces

FEBRUARY 19–MARCH 20

Although the first two weeks of March are quiet, the 14th marks the beginning of an unusually exciting period for Pisceans—you could really go a long way! A message from afar, arriving on the 19th, may result in an inspiring journey at month's end. With generous Jupiter in your travel house, this could lead you straight to a bright new future!

Aries

MARCH 21–APRIL 19

With energetic Mars, your ruler, in the house of partnership for the first thirteen days of March, your popularity will soar! If you concentrate on being especially tactful, both at home and at work, you should be able to coax friends and associates into seeing difficult problems your way. Don't be discouraged if things slow down after the 15th, just relax and go with the flow.

Taurus

APRIL 20–MAY 20

When Venus, your ruler, moves into aggressive Aquarius this month, your daily schedule shifts into high gear. If you can keep up with the new whirl of meetings, deadlines, and parties, the extra momentum will pay off by the 15th. An old pal backs you up on the 24th, making it a most successful day. The new moon on the 25th turns your favorite daydream into far more than just an idle reverie.

Gemini

MAY 21–JUNE 20

Stay alert from the 1st to the 5th—you're about to be bowled over by an avalanche of inspiration! Now is the time to pool your energies, particularly around the 7th, when an old friend makes an intriguing offer. Work hard the 10th and 11th, and the progress you make will have a lasting effect. After the 15th, slow down, the mad rush is over. On the 30th, a new idea grabs you; don't ignore it.

Cancer

JUNE 21–JULY 22

This will be a razzle-dazzle, winning month for you. The moon, your ruler, inspires a streak of good sense and stability that will keep you going strong! Plan your moves by the 5th, and forge full speed ahead. A friend may offer financial advice on the 14th, and you are right to be wary; but don't discount him entirely without careful thought. The 18th, 19th, and 20th are magical days—you won't stop smiling.

Leo

JULY 23–AUGUST 22

This is the month to give it all you've got! When your ruler, the sun, enters Leo this month, everything seems to fall gracefully into place. Be *sure* to use this harmonious period to its fullest—both at home and at work. Venus, influencing your financial life, steers you clear of bad advice and no-win situations from the 1st to the 16th. From the 17th on, feisty Mars speeds up your progress with someone you are trying to impress.

Virgo

AUGUST 23–SEPTEMBER 22

March is a high-powered month for Virgos—you have a lot to say, and an impressively large audience is listening to you. Hang on to any contacts made on the 8th—particularly if they seem likely to boost your career. Refuse suspicious offers made on the 16th, but leap at any opportunity that comes your way the 20th—this is your lucky day, so celebrate!

(Continued on page 195)

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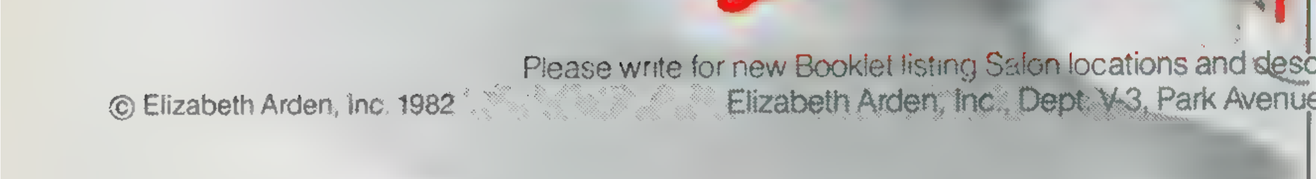

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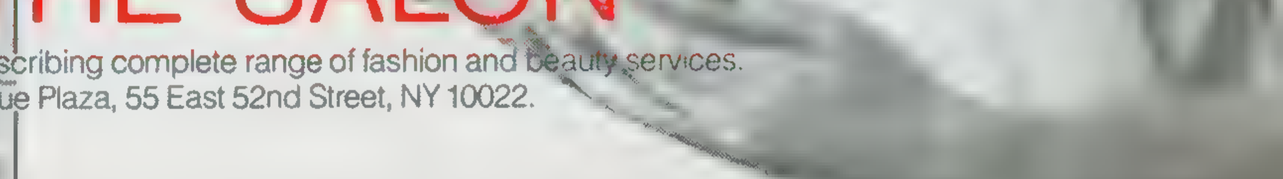

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HOROSCOPE

(Continued from page 193)

Libra

SEPTEMBER 23–OCTOBER 23

March is a perfect month to get out and meet new people. With graceful Venus, your ruler, in Aquarius, the sign of fraternity, you could easily find yourself at the heart of a stimulating new circle of friends. With Mars, the planet of action, boosting your confidence, you are just about ready for a challenging new project. Hang on tight, the momentum is building!

Scorpio

OCTOBER 24–NOVEMBER 21

Jupiter, the planet of luck, leaps triumphantly into Scorpio this month, and this is your one chance to take advantage of its good graces! You have three days in March to make your mark: on the 15th, make a reasonable request to a co-worker; on the 20th, look for a meaningful message from a friend; and on the 31st, a long-term goal will be realized at last!

Sagittarius

NOVEMBER 22–DECEMBER 21

During the first thirteen days of March, draw up a list of challenging projects you have been toying with but haven't had a chance to complete. With Jupiter, your resourceful ruler, in Scorpio, you can accomplish just about anything you please from the 15th on. Uranus, the planet of fame, allows you to mix your social and professional lives harmoniously—especially on the 19th, when compliments at work coincide with a newfound romance.

Capricorn

DECEMBER 22–JANUARY 19

Your ruler, Saturn, the planet of fate, passes into Libra now for a six-month stay, and you must begin to take life a bit more seriously—the stakes will certainly be higher. Shrewd new business partners trigger your competitive streak—try to control it at all costs! The new moon on the 25th insures a lasting romance.

Aquarius

JANUARY 20–FEBRUARY 18

March is the month to make all sorts of personal improvements; and with Venus, the planet of love, in your sign, you can be assured that any little effort will have instant results. If your social life is not all it should be, throw a party on the 8th to perk it up. Contact an old friend on the 26th—it will cheer you.

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Hair Now

Body waving for texture...caring and cleaning...hair news for black women

ADDING TEXTURE

If you're thinking about a hair change this spring, think about body waves, which add movement, direction to hair and give you a new look—without changing length or "style." "A body wave is a permanent chemical process—lasting up to four months—done on large rods so it retexturizes hair, making it appear thicker and fuller without curling it," says Glemby's technical program director Mr. Cappellino, of Garren at The Plaza, NYC. "If your hair has single-process color and is in good shape (i.e., no breakage), then you are probably a candidate for a body wave. However, if hair has had double-process color, or is 50 percent highlighted, then it may not be strong enough to 'hold' a wave formation."

HAIR-CARE SAVVY

Although opinions vary among hair experts as to how often hair needs washing (hairdressers, for example, may put style considerations first), from a health point of view you really need to wash your hair only "when it *feels* dirty," says California dermatologist Vera H. Price, M.D., speaking at the American Academy of Dermatology's annual meeting, held recently in San Francisco. "Hair's degree of curl will influence how soon it seems to need washing: straight, fine hair looks dirty sooner than full, wavy hair." . . .How you care for your hair is all-important to its looks, shine, manageability. Three easily avoidable ways we often abuse our hair: by brisk towel-drying ("roughs" hair, causes breakage); brushing hair when wet (careful wide-tooth combing is less likely to stretch hair to breaking point); overzealous blow-drying (hold dryer at least four inches from hair, scalp; stop before hair is bone-dry).

Like very short skirts, very short hair has a strong appeal for younger women. . .

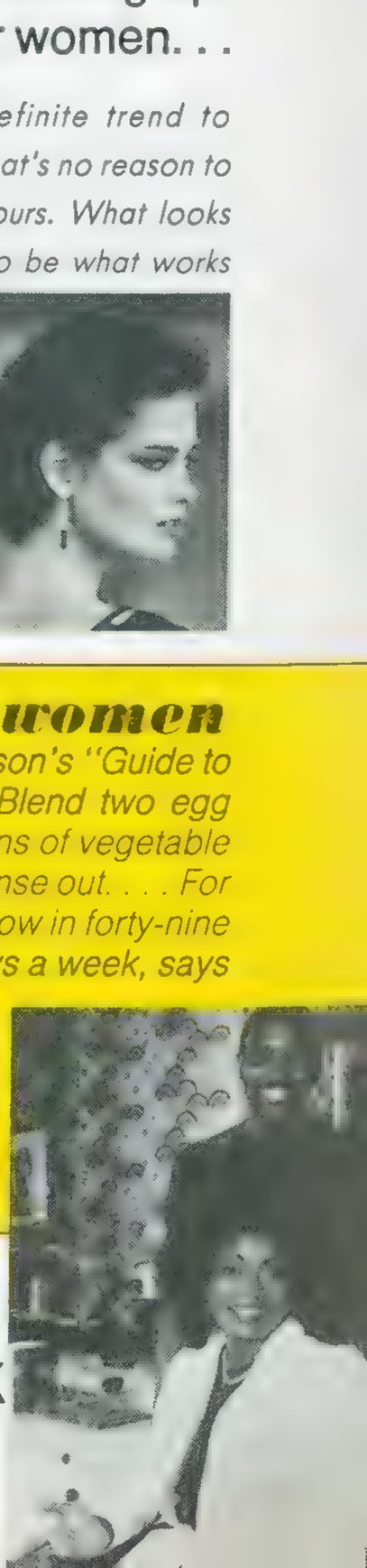
Although there is a definite trend to shorter hair this spring, that's no reason to feel compelled to cut yours. What looks good for you is going to be what works best—i.e., proportion, hair texture, facial features still—always—count. But if you're looking for short-hair ideas, two neat ones: the "gavroche" style done by Stephane Lempire for John Sahag, above, with a boyish charm to it, and a shape cut along soft, natural lines. . .a slightly longer, layered brushed-back style, right.

Now, a new perm system for natural black hair that lets a stylist first chemically straighten hair, then perm it, allowing for different degrees of curl—like the double texture of finger waves and natural frizz, *right*, by James Harris of Glemby's Black Hair Is salons.

Photo, *top*: Earrings by Carol for Eva Graham; bracelet by Mikal-Jon

NEWS, tips for black women

Remedy for overworked hair, from Beverly Johnson's "Guide to a Life of Health and Beauty" (Times Books): Blend two egg yolks, a teaspoon of lemon juice, two tablespoons of vegetable oil. Apply to hair, leave on as long as possible, rinse out. . . . For black businesswomen, Soul Scissors salons—now in forty-nine locations—keeps many of them open seven days a week, says Seligman & Latz vice-president/director Jean Crawford, shown here with style director Charles Bell. Mr. Bell says, for a temporary change, a woman can occasionally have her hair pressed, but gentle chemical processing by a pro is healthier for hair in the long run.



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Nostalgia on your TV: the real appeal of late-night movies

. . .How I learned about life, love, and Fred Astaire

BY JEFF GREENFIELD

I remember those long-ago days as if they were all yesterday: snake-dancing across the campus with hundreds of young men in raccoon coats and straw boaters, hundreds of comely girls in pleated skirts and sweaters, brandishing pennants and toasting Alma Mater with silver flasks raised high . . . strolling around the promenade deck of a mighty ocean liner in the middle of the North Atlantic, a beautiful, mysterious stranger on my arm, nodding to the couples bedecked in tuxedos and evening gowns, listening to the muffled music from the first-class smoking lounge drifting out into the night sky . . . bursting into the chaotic city room of the great metropolitan daily, waving a sheaf of papers into the cigar-smoke cloud engulfing the head of the city editor, screaming, "Hold the front, boss! I've got the goods on the milk ring and it's gonna tear the roof right off this town!" . . . dancing until dawn in the elegant night club as the forty-piece orchestra played the fox trot, and languorous women proffered cigarettes to be lit by brooding, angular men . . .

Yes, I remember it all vividly. Of course, I never actually *experienced* any of these memories. In fact, I never lived through the era from which these memories derive. Nobody wore raccoon coats at the University of Wisconsin in the early 1960s; luxury liners were all but extinct by the time I reached adulthood; nightclubs in New York were ill-lit bandboxes where four-piece bands were the norm; and the most exciting sound in the city room of the Midwest paper where I spent a summer was the clatter of the wire-service machines.

Where, then, did these vivid memories come from? From television; more specifically, from television's habit, in its, and my, early days, of filling the air with movies made a generation before I was born. I cannot vouch for the accuracy of the thousands of studies on television's impact on the young—maybe it makes them aggressive, passive, credulous, cynical, curious, jaded, and maybe it doesn't—but its effect on this once-young mind is absolutely clear: I became passionately nostalgic for a time I never knew.

To understand why this happened, a bit of perspective is in order. Hard as it is to realize today, television was very much a stepchild of the communications world when it first entered American homes in the years after World War II. It was a toy, a gadget, with an uncertain future and miniscule budgets. Journalists routinely refused to leave the big-time world of radio to play with the new kid on the block; and, especially on local stations not part of the established broadcasting networks, there was precious little entertainment fare. With no videotape, no satellite, no money for programming, non-network stations had two choices: live programming or film. And Hollywood, convinced that television was an enemy, refused to have anything to do with the new medium, especially not letting it compete with new films by selling recent feature films to TV.

Thus, these stations turned to one of the cheapest forms of available programming: the 1930s movies. They were cheap, in large measure, because most of the actors, writers, and directors of that era had never bothered to retain any rights over future TV sales (a notable exception was cowboy star William Boyd, who became a millionaire when his "Hopalong Cassidy" films became television's first Western hits). They provided nickel-and-dime stations with a way of getting famous Hollywood stars in the line-up, for free. And if the films were all scratchy black-and-white movies, so what? All TV was black-and-white in those days, and the biggest screen—twelve inches—was something less than a wonder of high resolution.

To a child of television's first days, none of this economics or technology mattered a whit.

I saw the Marx Bros. destroy highbrow culture

What did matter was that I was regularly exposed to the same fantasies and daydreams of people twenty years older than myself. I watched Fred Astaire charm the haughty Ginger Rogers right out of her dancing shoes in *The Gay Divorcee.* I watched a band of brave patriots stand up to a pack of corrupt Nazis in Rick's Café Américain in *Casablanca.* I watched Humphrey Bogart keep the sacred mission of the free press alive in *Deadline, U.S.A.* I watched Ruby Keeler tap her way into Dick Powell's heart in *42nd Street,* and *Dames* and *Gold Diggers of 1933.* I watched Groucho, Chico, and Harpo destroy highbrow culture forever in *A Night at the Opera.*

This experience—which grew so pleasurable that I feigned many a weekday stomachache through much of my public school career—was more than the discovery of the art of the cinema. Even when the films were mediocre crime dramas, third-rate musical rip-offs of Busby Berkeley, hackneyed screwball comedies, I found myself delighting in them, less for their art than for their ambience. I grew to love the size of the hotel suites, each of which seemed larger than the floor space of Madison Square Garden. I watched in awe at the sheer numbers of servants in every home and institution: liveried chauffeurs for the upper classes, armies of bellhops in *(Continued on page 202)*

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NOSTALGIA ON TV

(Continued from page 200)

every hotel, waiters and busboys by the score in the meanest trattoria.

Through many of these films—not just the elaborate musicals but in the comedies and dramas as well—there was a quality of unconscious *civility* that I came to treasure; for, even at the start of the 1950s, life in the big city was already beginning to grow more dangerous, more shabby. In those films of the 1930s, city streets were crowded, noisy, and hectic, but they were clean, sparkling, vibrant. True, every so often, Joan Blondell, late for an audition that just might rescue her from the chorus line, would be bumped by a passerby and snap, "Why don't you watch where you're going, ya big lug!" But when Wayne Morris, or Lloyd Nolan, or Pat O'Brien jumped into a cab in pursuit of a villain, the cabs were enormous, shiny, and *there.*

Indeed, all forms of transportation seemed more civil. Apart from the splendor of ocean crossings, and the luxury of a taxicab bigger than an orange crate, I remember the long trips by railroad. Maybe it was pure Hollywood fantasy, but the spotless energy of Grand Central Terminal, the crystal and china of the dining cars, the fun—not to mention the romantic possibilities—of a private sleeper, still seem very appealing to me. (I doubt I will ever recover from the shock of a mid-winter train ride from Chicago to New York twenty years ago. The clash between my celluloid fantasies and harsh reality left a scar which will never fade.)

These old films, delivered to me courtesy of the twelve-inch black-and-white picture tube, had a political impact on me as well. Having been raised in a home where Eleanor Roosevelt was permanent First Lady, and where "never cross a picket line" was a watchword, I would have been a cultural child of the New Deal even without Hollywood's help. But the films of the 1930s were, by and large, films with a steady, if not always recognizable, dose of social conscience. Even if part of their purpose was to divert audiences from the Great Depression, the plots and characters of these films reflected some very clear assumptions. Rich people were, if the screwball comedy was any gauge, either snobs or dopes. Father was an amiable dunce, wandering about his mansion absent-mindedly looking for something to do and getting in the way of the servants. (It never occurred to me to wonder how this idiot ever cornered the canned-fruit market, but success and brains never had much to do with each other . . . at least, not in the movies.)

Mother was a snob, mercilessly ordering Father to put on white-tie-and-tails and dine out with boring people with The Right Connections. It was Mother who demanded that Daughter marry the shiftless, oily heir to a Middle European dukedom. Daughter was a bit on the haughty side, favoring diversions of the idle rich (horseback riding, aviation), but was basically a good sort, needing only the love and the firm hand of a Man of the People to bring her into line. In the happy ending, Daughter abandoned her wealth to run off with the Man of the People, Father told Mother's dreadful friends to buzz off and went back to fishing, and the butler and maids cheered the people's victory.

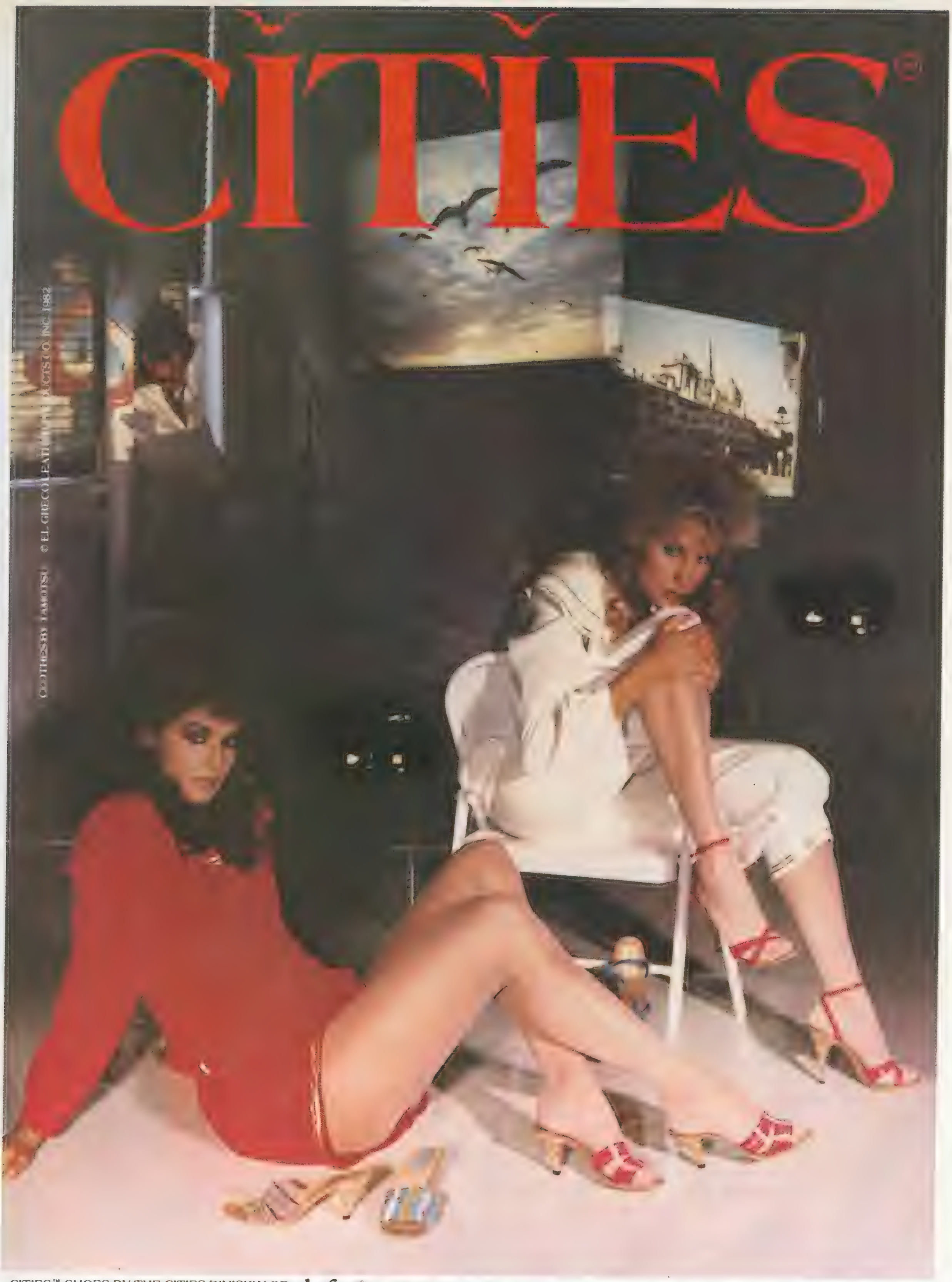
In the crime and drama films, the lone reporter or detective or assistant D.A. was always pursuing evildoers who held a death grip on the economic lifeblood of the big city. The "little guy"—the shopkeeper, the immigrant family, the restaurant owner—was invariably threatened, beaten, even killed by the hired goons of Mr. Big. It was through these films, I have since come to believe, that my political notions came to be shaped: notions which are, at root, populist, distrusting anyone or any force—government, corporate, labor, whatever—with substantial power. In fact, I tend to look at politics through the eye of a movie camera; if Ronald Reagan had looked more like Edward Arnold, the fascist-minded villain of all those Frank Capra films, instead of like the All-American boy, the outcome of the 1980 election would have been completely different.

I'm not blind to the fact that these old films contained some decidedly unpleasant messages. Racial stereotypes, especially, were nothing less than vicious; blacks were either bug-eyed, happy-go-lucky porters and shoeshine boys, or dim-witted cowards who ran at the first sight of danger ("Feets, don't fail me now!"). Anyone who didn't fit the WASP mold was fair game for caricature; whether Jew or Hispanic, Oriental or Italian, ethnic characters were always good for a cheap laugh or one line that reaffirmed every lazy belief about "outsiders."

Rich people were, if the screwball comedy was any gauge, either snobs or dopes

Still, my years of immersion in these old films did me immeasurable good. They kindled my interest in the social and political history of the 1930s and early 1940s, aroused my appetite for books of the times. (Odd as it may seem, I came to Fitzgerald and Hemingway, Robert Benchley and James Thurber, courtesy of MGM and Warner Brothers.) They sent me into library stacks, to spend hours thumbing through old copies of *Life* and the *Saturday Evening Post.* Through these films, I developed a cultural connection to an era before my own which has, I now know, stood me in very good stead in my work.

It is a supreme irony that television is attacked, often correctly, for uncoupling the links between citizens and their past. We are so bombarded with words and images, so smothered in urgent appeals for our attention and our money, that we forget our history, our traditions, our legacy. Yet, for me, in those first days of this now-pervasive medium, television did something very different: It gave me an appetite for the artifacts of a time I never knew, and so encouraged me to extend my memory years before sights and sounds I could have known firsthand. It shaped a nostalgia born not out of personal experiences but out of some other generation's memories. Instead of acting as a plug-in drug or a dulling narcotic, television gave me a lifelong appetite for a world that disappeared before I was born. ▽



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Money: *Earning More*

The art—and craft—of getting paid what you're really worth

BY SUSAN JACOBY

Getting paid what we're worth—like so many of the tasks women face today—is a process that runs counter to much of feminine upbringing. We still have a collective hangover from the days when women were supposed to work for love rather than for money—either in the home, volunteer organizations, or underpaid "helping" professions.

Every woman who is old enough to hold a responsible job today was raised on some version of the "love not money" ethic. This message took a curious twist for many women who moved into traditionally male jobs: Gratitude at having escaped the pink-collar ghetto made it even harder to bring up the sordid subject of money. When I was hired as a general assignment reporter by *The Washington Post* in 1965, my relief at not being asked to cover weddings and engagements was so great that I completely forgot to ask about the salary.

Another influential factor in the reluctance of women to take a forthright stand in salary negotiations is the deeply ingrained social habit of waiting for a man to make the first move. Many women approach financial discussions with their employers in the same spirit that impels them to sit by the phone and wait for a man to call: *If he really liked me, he'd make the offer and I wouldn't have to ask.* This old song may or may not make sense in personal relations with men, but it is a guaranteed formula for failure in business.

I keep talking about men—because men still have the final say about money in most companies—but female bosses are no more eager than their male colleagues to part with extra dollars for the nice girl who doesn't ask. In fact, a woman executive may be even less responsive than a man to a subordinate who plays the passive feminine waiting game. Women who are in a position to control company spending did not get where they are without learning to demand what they were worth.

A woman has much more at stake than the size of her paycheck in money negotiations. If she accepts an offer that is out of line with her abilities and experience, the executive on the other side of the desk may well conclude that she is too insecure to be considered for more serious responsibilities. Confidence to push for as much money as possible—without pushing unreasonably—is a vital asset in every business. It stems from a skill—pricing your work accurately—that can be learned.

"I just took the raises my boss handed out because I was never really sure of what I should ask for," one woman said. "The process is so mysterious—it's not as if there's a formula."

But there is nothing mysterious about establishing a price for work, and there is a formula. The money anyone gets for a job is determined by four basic factors: The actual value of the work, the amount a company can really afford to pay (as opposed to the lower figure always suggested in the first round of negotiations), the general salary scale in the industry, and the amount a boss thinks he has to pay to keep a particular employee.

It's not especially difficult to figure out whether a company values your services. A bit of economic homework, combined with discreet questioning of colleagues about pay rates in both the industry and the company, can provide a firm base for negotiation. In the first place, any raise that does not keep pace with inflation (unless the company is in trouble and everyone has been warned about belt-tightening) is too low.

Finding out what constitutes a reasonable "merit raise"—a genuine measure of an employer's esteem—is a trickier business. Acquiring information about colleagues' salaries is not like snooping idly in a friend's drawers; what other people make is a significant indicator of a company's ability and willingness to pay. It is, of course, considered tasteless to ask a co-worker, "What do you make?" during a coffee break—but there are tactful ways to compile a private dossier on salaries.

An older friend—one whose job is several levels above yours—may be quite willing to reveal what he or she was making a few years ago. A young associate in a law firm learned from a junior partner that the partner was making the same salary four years ago—when he was only an associate—that she earns today. The information enabled her to open pay negotiations with her boss at a substantially higher figure than she had planned.

Friendly colleagues who have moved to other companies are another excellent source of financial facts—about your company and the industry as a whole. With a trusted peer, it is often possible to obtain valuable information by being frank about your own finances.

Last year, a magazine I had never written for offered me $2500 for a full-length article. I phoned a friend who had done some work for the same publication and said, "They've offered me $2500. Should I ask for more?" She promptly replied, "You bet. I got $3500." I asked for and got $3000, because most publications (like most businesses) do not pay their top rates to a first-time contributor. The second time, I pushed the editor up to $3750 and told my friend, who got her own rates raised.

In any negotiation, it's extremely important to know whether you are asking for an amount that falls within the company's normal pay range. Asking for a 30 percent raise from a company that has never been known to give more than 15 percent is a mistake. People are much more willing to share information about a company's general financial practice than they are about their own salaries.

Even when they have enough information, many women are extremely nervous about how to handle direct confrontations over money. Men tend to have a more accurate perception of money negotiations as part of the normal process of business. A financial analyst who asked her boss for a substantial raise came home in a state of depression because he told her he'd have to think about it and get back to her in a week. When she told her husband, he laughed and said, *(Continued on page 208)*

EARNING MORE

(Continued from page 207)

"Well, of course. He's got to talk over a raise like that with *his* boss."

A successful negotiation does involve intangible factors of personality and power but there are other elements—of timing, of common sense, of courage—that are helpful to keep in mind. It's reassuring, for instance, to remember that you don't have to wait for your boss to bring up money if it's time for a salary review and you feel you deserve a raise. Ask for an appointment for the specific purpose of discussing your pay and job prospects within the company. It makes sense to prepare for the appointment by reviewing your own work record during the year so you will have your accomplishments at hand. It does

Confidence to ask for more money can be learned

not make sense to ask for a raise on the basis of financial need: salary is determined by a boss's perception of one's value to the company—not by the fact that the landlord has raised the rent. Everyone's landlord has raised the rent. Make general rather than specific comparisons with other people's salaries. Rather than pointing out that X is making $40,000 while you're only earning $33,000, it is better to say something like, "People who handle accounts at my level are making around $40,000 a year. I think I'm worth that, too, on the basis of my record." And don't ever threaten to quit if your salary demands aren't met, unless you really intend to leave.

One high-level corporate executive points out that "the worst a boss can do is say no when you ask for more money. More often than not, he'll say yes—to at least part of the demand—if a woman is doing a good job. But a no isn't the worst thing in the world. At least you know where you stand. When you don't ask, what you get is a no by default." ▽

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Health

Your baby, your kidneys: dangers of "safe" drugs...ways to check a choke ...sight-saving long-wear contacts

By Melva Weber

MEDICINE AND MOTHERS

Medicines taken during pregnancy and drugs given during childbirth can be hazardous to your baby's health, according to Yvonne Brackbill, Ph.D, graduate research professor of psychology at the University of Florida in Gainesville. Many drugs considered safe for use by adults are, in fact, not approved for use by pregnant women and are considered experimental drugs when used under pregnancy conditions, requiring the patient's informed consent to become an experimental subject, says Dr. Brackbill.

"Many drugs that adults consume without side effects have adverse effects on the young organism," Dr. Brackbill testified before a Congressional hearing. "For example, both aspirin and Valium are documented teratogens, or substances producing abnormalities in the newborn. . . . While most of the problems we see are mild or low-level effects, they should be recognized and might be avoided through improved information and possible alternative treatments."

Dr. Brackbill, with research colleagues, gathered detailed data on more than three hundred mothers and found that, within the group, ninety-three different prescription and over-the-counter drugs had been taken during pregnancy. Almost half of these medications contained one or more ingredients shown to have adverse fetal effects. Of drugs used during labor and delivery, 60 percent produced adverse effects on newborns, in research on test animals and in humans.

In her Congressional testimony, Dr. Brackbill proposed that informational brochures should be provided with drugs likely to be used by pregnant women and that lists of drugs approved for use in pregnancy, labor, and delivery should be made available; she also suggested that informed consent procedures should be enforced in uses of drugs not approved for obstetrical purposes.

ALL CHOKED UP

The "cafe coronary"—choking on food sucked into the windpipe—may not be a simple accident but result from impaired swallowing, which can go on, undiagnosed, for years.

Impaired swallowing—caused by loss of sensation, muscle weakness, or brain damage—could contribute to the estimated eight to ten thousand choking deaths each year in the U.S. as well as lead to aspiration pneumonia, a common danger to the elderly.

At The Johns Hopkins Medical Institutions in Baltimore, radiologist Martin W. Donner, M.D., directs the newly established Swallowing Center where patients are examined and tested by radiologists, gastroenterologists, neurologists, ear-nose-and-throat specialists, and specialists in rehabilitation medicine. Among the signs and symptoms: changes in eating habits (slowed eating and selection of cut-up or pureed foods); coughing during meals; changes in voice; repeated bouts of pneumonia caused by inhaling bits of food into the lungs.

"We want to prevent choking episodes by making the patient aware of the risks," said Dr. Donner. Treatment of swallowing disorders may include rehabilitation therapy, surgery, or other correction of the underlying defect.

BETTER TO SEE YOU WITH

News for contact lens wearers—doctors now advise that it may be safe, even helpful, to wear some soft lenses for extended periods of time to help to correct myopia. Walter J. Stark, M.D., and Neil F. Martin, M.D., both of the Wilmer Ophthalmological Institute in Baltimore, reported in *Archives of Ophthalmology* that, in England, 106 nearsighted patients studied had been wearing high-water-content, high-oxygen-transmitting lenses continuously for periods up to eight years, removing them for cleaning less often than once a month. Results: Visual acuity was excellent—95-97 percent at 20/40 or better—with no complications resulting in reduced vision or damage to corneas. Extended-wear soft lenses have been cleared in the United States for use following surgical lens removal for cataracts, and Doctors Stark and Martin believe that, for myopia, these contacts offer a valuable alternative to keratotomy surgery, an experimental procedure, now controversial among eye experts.

KIDNEY DISEASE: ONE PREVENTION

In the decade since the Canadian government banned over-the-counter combination medicines containing phenacetin, acetaminophen, and aspirin, the incidence of kidney disease due to analgesic drugs has been cut in half.

Douglas R. Wilson, M.D., professor of medicine at the University of Toronto, studied kidney disease figures for periods before and following the ban on analgesic combinations, and concluded that interaction between drugs taken together, not their separate use, caused increased kidney disease in the earlier period.

Today, Canadians take more aspirin and more aspirin substitutes than ever, but they're taking them as separate medications, not mixed, and they are having kidney disease less often.

PRE-TRAVEL PRECAUTIONS

Twenty minutes with the pamphlet *International Health Care Traveler's Guide* may spare you days of travel discomfort later.

The booklet offers sound advice on: avoiding health problems during long airplane trips; airborne and mosquito-borne diseases; food and water safety; traveler's diarrhea; swimming; altitude; medical emergencies. There's also a list of suggested health supplies.

The pamphlet was prepared by and is available for $2 from the International Health Care Service, The New York Hospital-Cornell Medical Center, Box 210, 525 E. 68th St., NYC 10021. The service maintains a clinic, headed by Thomas Jones, M.D., which offers the international traveler pre-trip counseling, any necessary immunizations, post-trip follow-up.

HEADACHES IN BED: FICTION AND FACT

"Not tonight honey, I have a headache," may sound like a poor excuse for sexual abstention, but recent research indicates that intercourse can cause sudden, devastating headaches—usually at orgasm—in both men and women.

In *Archives of Neurology*, Mark Porter, M.D., and Joseph Jankovic, M.D., of Baylor College of Medicine in Houston, described eight patients with benign coital cephalalgia, the medical term for acute headache occurring during or soon after sexual intercourse. After ruling out serious organic conditions such as brain hemorrhage, the neurologic researchers successfully treated the six men and two women with propranolol, a beta-blocker drug. In carefully determined amounts, daily dosages of the drug prevented the migraine-type headaches from occurring with intercourse.

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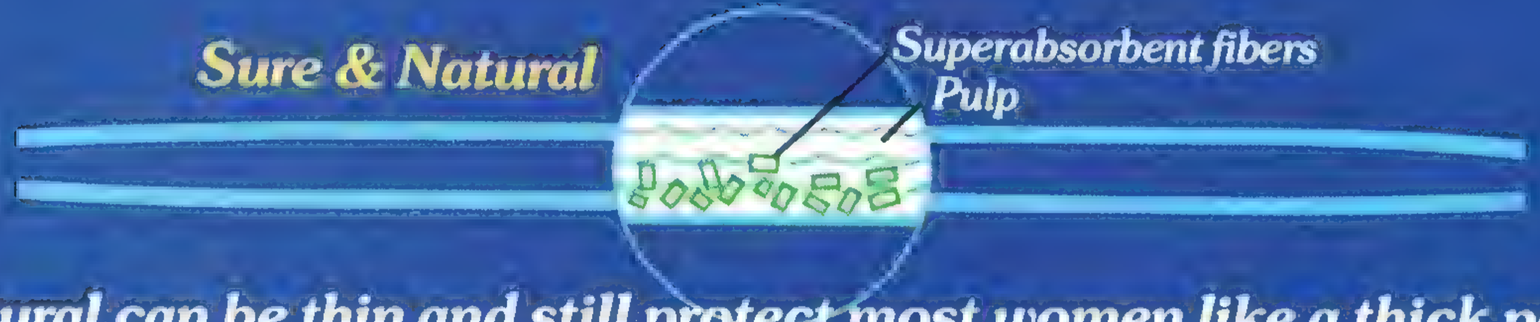

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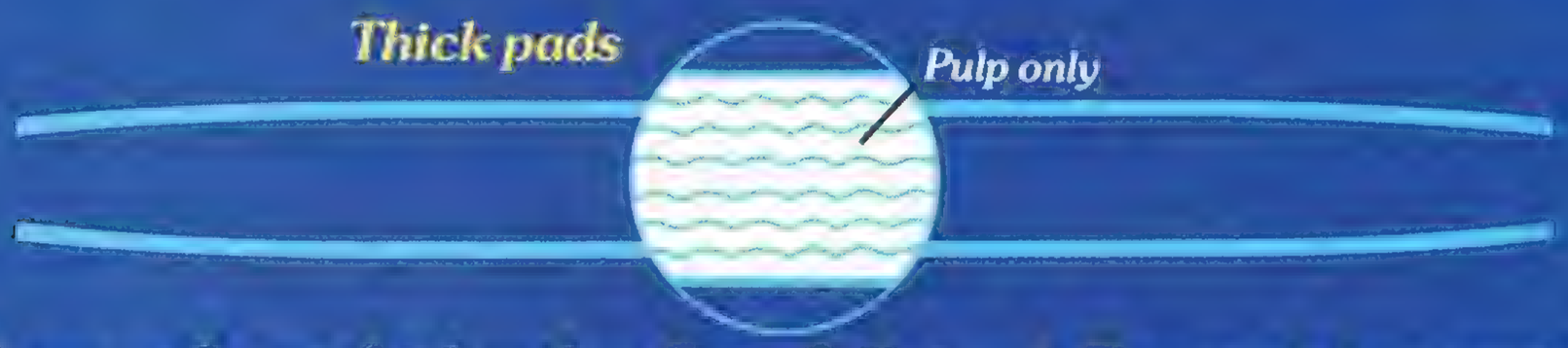

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Beauty Q & A

Dieting: How much can it change your shape?...two great beauty basics...electrolysis update

Q I have always had big hips for my size. Can dieting slim them?

A "Each of us tends to gain weight in particular areas," says Theodore B. Van Itallie, M.D., professor of medicine, Columbia University College of Physicians and Surgeons, and director, Obesity Research Center, St. Luke's Hospital, NYC. "As a general rule, men develop the 'pot belly' syndrome—gaining fat in the trunk, upper arms, and shoulders while hips and thighs remain the same—and women tend to accumulate weight disproportionately in their hips and thighs. It seems that this difference in fat distribution is linked in part to the sex hormones, but there is no hard scientific proof of this as yet."

There is not very much you can do to change your basic body shape, but "a general reduction in total body fat does tend to reduce these problem areas—and you may be one of the lucky ones who can lose a bit more in places that gained more initially," says Dr. Van Itallie, who warns that "so-called reducing belts and suits that compress the body tissues not only do not work but can be harmful."

One way you can maximize the effects of weight loss on body contours is through exercise. Leg lifts, hip flexors, and bicycling are good "spot toners" for hips and thighs; but the only solution for general weight loss is to combine a sensible diet with a comprehensive exercise program.

EDITOR'S NOTE: *Dr. Van Itallie and nutritionist Joyce Daly Margie, M.S., recently collaborated on "Finding Your Thin Self," a booklet full of information on the latest medical findings on weight gain and loss. It can be ordered for $2 from Thin Book, Campus Road, Totowa, NJ 07512.*

Q I've read that petroleum jelly and baby oil are useful beauty products. Exactly what can they do?

A Petroleum jelly and baby oil are both tried-and-true "barrier" moisturizers; your choice depends on whether you prefer a liquid or gel-like consistency. Whichever you choose, dermatologists recommend applying them over moist skin to hold in moisture. Both can also be used to remove eye makeup and condition lashes overnight; to smooth down unruly eyebrows (use a small stiff-bristled brush to apply oil, such as Johnson's, or jelly, Vaseline's); to soothe sun- or wind-parched skin (never use petroleum jelly or baby oil in the sun without applying a good sunscreen first, however); to soften cracked cuticles and moisturize nails. Baby oil can also be used as a bath oil (it's fragrance- and irritant-free) and is a good warm-weather after-shave moisturizer for your legs (blot off any excess).

Q I have a few dark hairs on my face and am considering electrolysis. Does it work? How long will it take? How do I find a good electrologist?

A "Electrolysis can be a fine solution to this problem," says Robert Auerbach, M.D., clinical associate professor of dermatology, New York University School of Medicine. "The important point, though, is that the cause of excess hair growth should always be medically investigated first, and any question of hormonal imbalance eliminated, before electrolysis treatments begin."

"Electrolysis basically consists of destroying the germinative portion of the hair with the use of an electric current," explains New York City electrologist Lucy Peters. The newest technique utilizes an insulated bulbous (IB) probe, which has dual advantages over the traditional straight needle of concentrating the electric current on the germinative portion of the hair rather than all along the follicle and so minimizing the damage to surrounding skin. The IB probe is also more flexible than the straight needle (an advantage when working on curly or ingrown hairs) and less likely to cause keloidal scarring on black skin.

Done properly, electrolysis should cause little or no discomfort—and no lasting damage to the skin. A single session usually takes between fifteen minutes and an hour, and a complete treatment cycle takes about six months to accomodate hairs that were in a dormant state during initial treatments. Length of each treatment varies, depending on the type and amount of hair and the sensitivity of the skin. According to Julius Shapiro, author of *Electrolysis* (Dodd, Mead), cost also varies greatly, depending on where you live, with $7.50-$15 the average price for a fifteen-minute session.

Licensing requirements for electrologists vary from state to state. The best way to find a qualified electrologist is through your dermatologist or general physician, or through a friend who has had satisfactory treatment. To answer other questions, Lucy Peters International has set up an electrolysis "hotline": 212/486-9768. ▽

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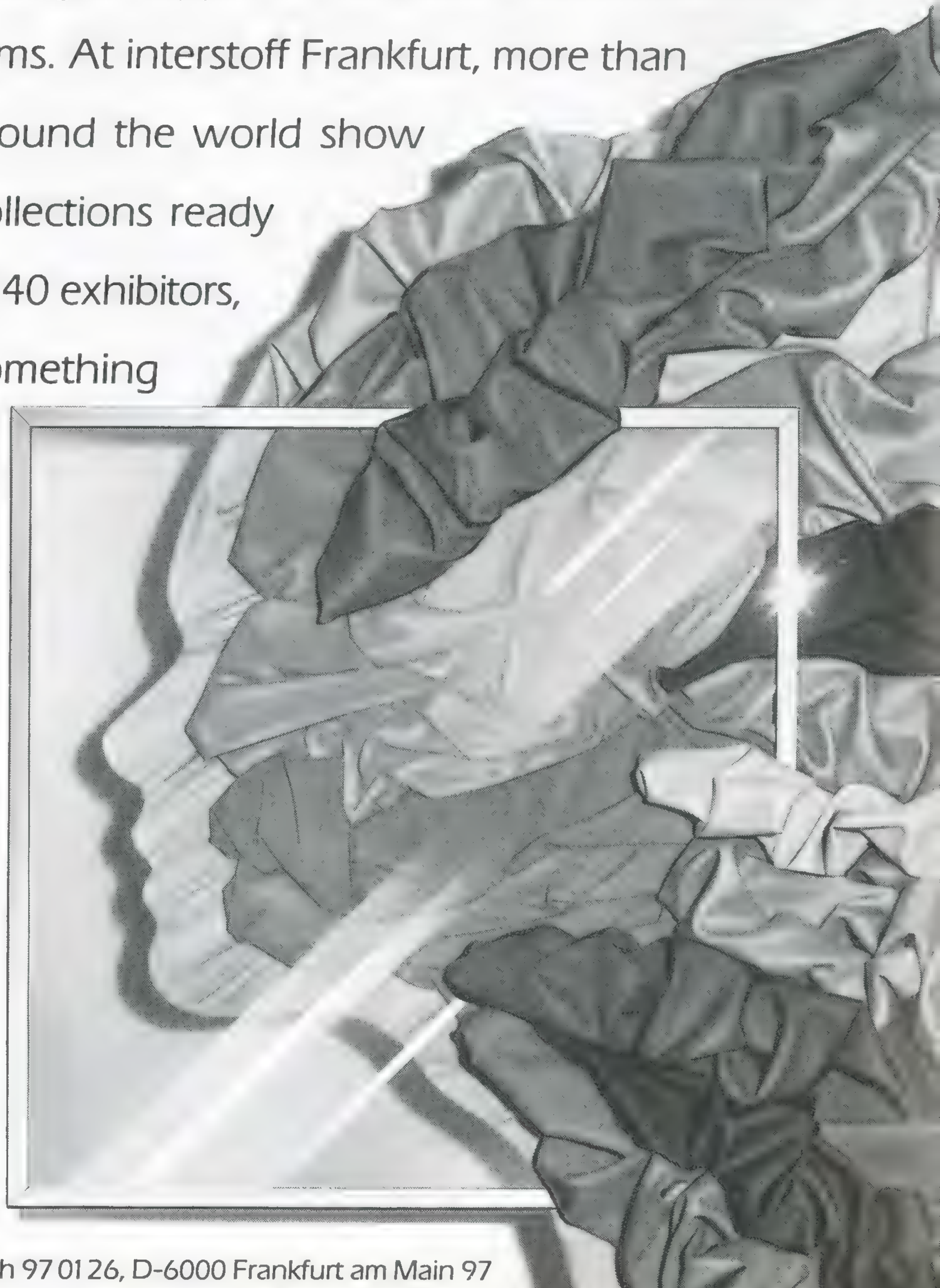

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Using your car as a tax deduction

Costs you can claim, to help you drive a better bargain

BY LILLIAN BORGESON

It's a truism among money managers that, next to a house, nothing makes heavier demands on your income and your bank balance than a car; but there's another side to that stack of coins. When income-tax time comes, your car can repay you for at least some of the attention, care, and cash you've lavished on it through the year by generating money-saving deductions.

The *ways* you used your car last year determine exactly which tax breaks you'll get on your 1981 return, and these break down into two broad categories.

In your personal life. As a rule, IRS is relatively niggardly about allowing deductions for the personal use of your car; but, if you itemize your personal deductions (on Schedule A), don't overlook these possibilities:

- You can deduct the actual cost of gas and oil (or you can deduct at the rate of nine cents per mile) for trips you take in order to get medical care or to perform volunteer work for a charitable organization. You can also deduct parking and toll fees paid during those trips.
- If you bought a car in 1981, don't forget to deduct the sales tax; you can take this deduction in addition to the amount allowed you in the standard "sales tax table."

On the job. The money it costs you to commute to and from work is never deductible. That's the bad news. The good news is that practically all other job-related driving expenses *are* deductible. A few examples:

- You're an executive in a manufacturing business; and most days you work a few hours in the administrative office, a few in the showrooms downtown. Your transportation expenses between those two job locations are deductible.
- You're an instructor in a ballet school, and like most dancers you're expected to stay on top of the art by taking classes yourself. The costs of driving to class (and the class tuition fees, too) are deductible.
- You're a real-estate saleswoman, and you use your own car to examine properties and show them to prospective customers. All those driving costs are deductible.

Job-related driving expenses fall in a special class of deductions called "adjustments to income," and you can take them even if you don't itemize your personal deductions on Schedule A. Instead, you compute them on a special form (Form 2106, *Employee Business Expenses*) and subtract them from total income right on the front page of good old Form 1040.

In most cases, you'll deduct job-related driving expenses at the rate of twenty cents per mile for the first fifteen thousand miles, eleven cents per mile for additional miles. If your employer reimburses your driving expenses at a rate *lower* than those IRS-allowed figures (say, at fifteen cents per mile instead of twenty), you can deduct the difference. And even if your expenses are fully reimbursed, you should be able to qualify for an "investment credit" on the purchase of a new car. (More about this, *below*.)

In your own business. If you have a business of your own—even a part-time sideline business that you conduct out of your home—you can probably get a substantial deduction for the business use of your car. If you use the car *only* for business, you can write off every dime you spend on it. The figures go on Schedule C *(Profit or Loss From Business or Profession)*, and are subtracted from your gross business income.

In many cases the best (and always the easiest) way to compute a business-car deduction is by using the standard 20/11-cent rate allowed by IRS for each of your business miles. In other cases, you'll come out better by deducting actual expenses instead: that is, keeping and adding up receipts and check-stubs for gas, oil, tires, repairs, insurance and so on. When you use the latter approach, you can also write off the original cost of the car in the form of an annual "depreciation" allowance. To find out how to do it, talk to a tax preparer, read one of the good annual income-tax paperbacks (like Lasser's or H&R Block's), or make your way through the IRS instruction book . . . carefully.

Many job-related (and most charitable) driving expenses are tax write-offs

And finally, don't overlook that much-ignored tax plum known as the "investment credit." When you buy a car that you expect to use in your own business or for non-commuting job chores, you can claim a percentage of the full purchase price as a tax credit. You get this break in *addition* to all the deductions and adjustments outlined above, and it's not merely a deduction: as a credit, it's subtracted directly from the bottom-line amount you owe IRS. And if the credit is more than you can use this year (that is, if it's more than what you owe IRS), you can apply the unused portion of taxes paid in the past and due in the future.

Car write-offs are harder to talk about than to take: most of the forms and instructions are relatively easy to follow, and you should have no trouble with them if you're accustomed to preparing your own tax return. If you're not, by all means take your car-expense figures to a tax accountant or tax-preparation service. You'll almost certainly come out ahead . . . and the cost of preparation is deductible.

(More about cars and taxes on page 94.) ▽

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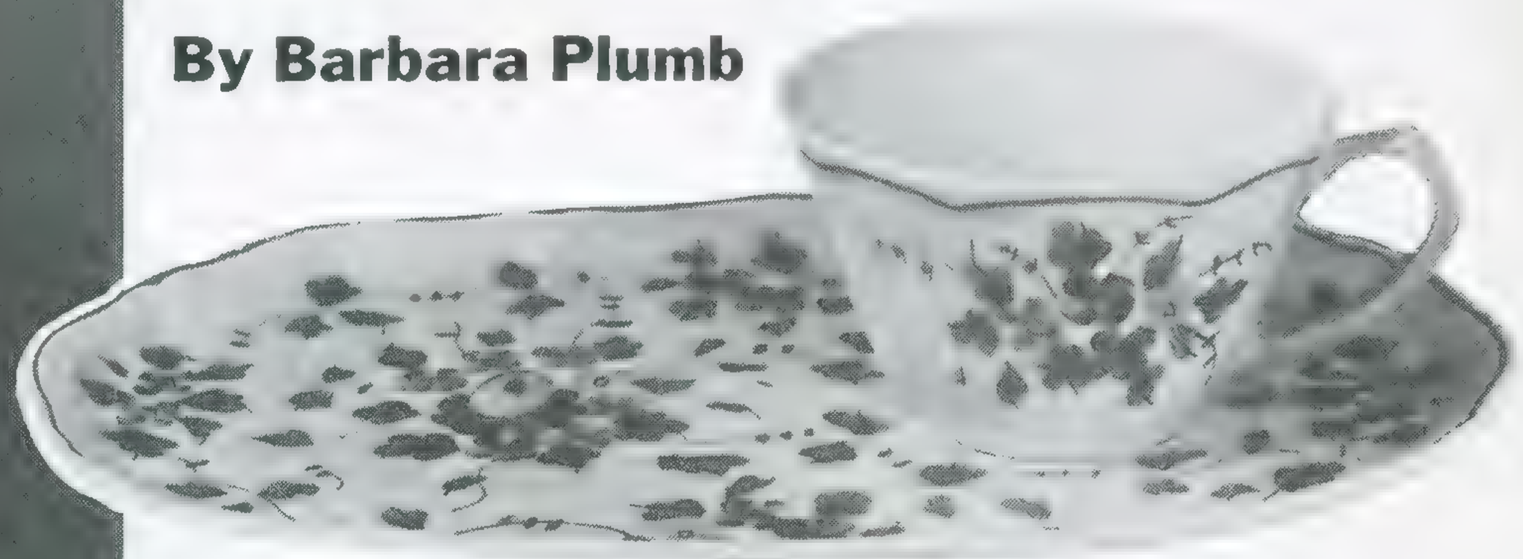
Living: Ideas and Trends

Big view, front and center…plaster casts hit the ceiling…new: columns for tables

By Barbara Plumb

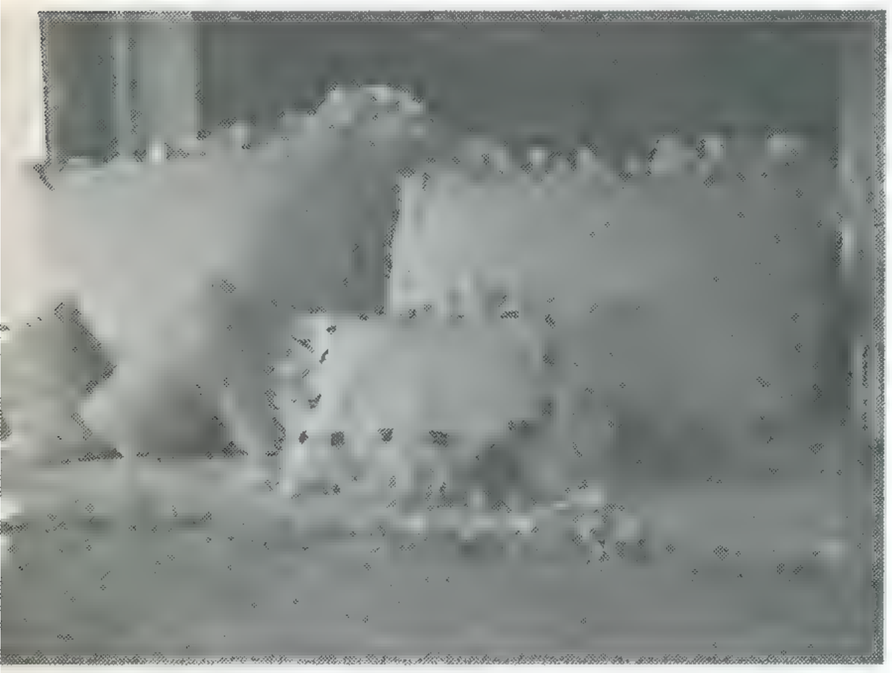
OTTO BAITZ

A spectacular view of New York City's Central Park became the focal point for a strategically detailed apartment by architects and interior designers who are part of the Croxton Collaborative in NYC. Two archways (background, one left) divide the dining and living areas, complement the off-center travertine arch around the window, seen here through an opening in the breakfast-room wall. A concealed incandescent bulb gives a rich, dramatic light to the "spine" of the vaulted ceiling of the hall, which acts as a public space for the smaller, more personal rooms off of it. The living room's monochromatic color scheme—including a cream silk sofa and beige carpet—echoes the travertine's sandy hue.



NEAT NIBBLES *Avoid balancing a separate plate and cup on your lap when eating a light meal by using Longchamp's ample-sized oval faience plate with an indentation for cup, ideal for breakfast-in-bed, luncheon, dessert. Pattern: "Nemours"—yellow, blue, orange flowers, and blue trim. $25. Available at Bloomingdale's.*

In fashion: architectural ornamentation—and with the trend comes an increased demand for decorative plaster medallions *(left)* to use as backgrounds for ceiling fans, chandeliers, moldings, cornices, and door panels. Dovetail, Inc. (Box 1569-211, Lowell MA 01853) offers one hundred designs and patterns, cast in plaster and reinforced with fiberglass. Left: Victorian-style cornucopian ceiling, $750.



Style—under the table

Classical columns—banished by modernists for decades—are showing up in new furniture designs, most often as bases for luxurious dining or conference tables. Architect Michael Graves offers two versions: one (not shown) with a bird's-eye maple top, inlaid with ebony and mother-of-pearl, on eight "columns" combining bird's-eye maple and ebony ($19,845 through decorators at Sunar); the other, its painted imitation (below, left) with silk-screened black lines and squares on the lacquered table top, "columns" painted in cream and black.

Designer John Saladino "pokes fun at a classical reference" in his glass-topped tables supported by one half and two quarter "columns" (three units grouped, below, right). "Columns" come with acrylic metallic finish or in bleached ash. $983 through decorators at Dunbar.

. . . And old lace

The romance of antique linens is not easily rivaled by today's goods. Anichini, NYC sells linens, cottons, and silks with hand-worked lace and embroidery that are flawlessly preserved from the last century. Above: German bed linens, c. 1900. Large pillows, $200; small, $125; neck pillows, $45; top sheet, $350.

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Beauty Now

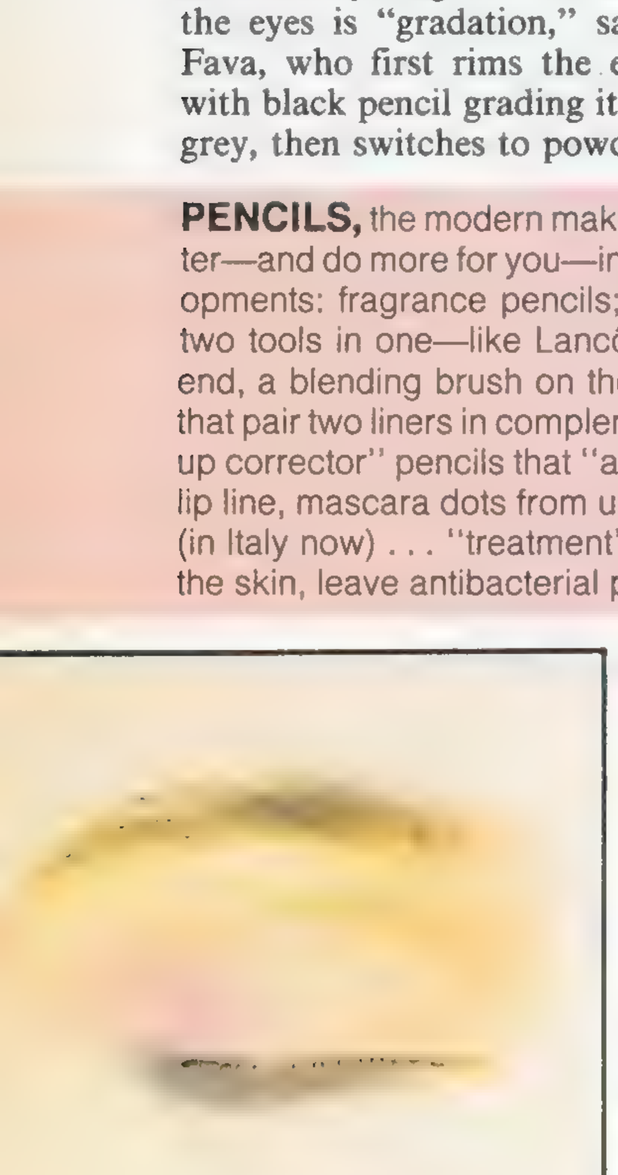
Spring color directions…color option: the nude mouth…new drama for eyes

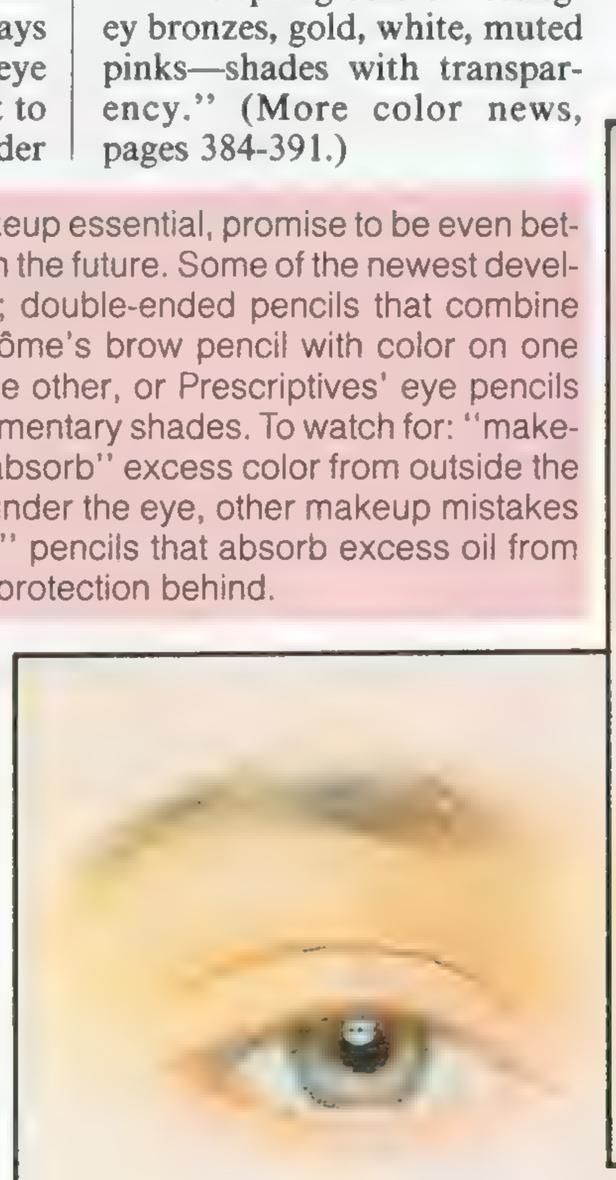
PALE LIPS

draw attention to eyes, work with this spring's pale foundations for a monotone look. The newest pales: soft orange-corals (definitely the color of the season), muted pinks, rosy golds, almost-flesh tones, like those in Evelyn Marshall's lip palette (at right), Max Factor's Innocent Nudes collection. To layer over more intense lip shades, give them a lighter, more shimmery look: Sun Gold Semi Lipstick from Clinique.

A toned-down meld of color plus shine—those are the key elements of evening makeup now, according to makeup artist Alberto Fava, whose "fantasy eye" (*above*) is designed for "special-effects evenings." The secret of layering color around the eyes is "gradation," says Fava, who first rims the eye with black pencil grading it to grey, then switches to powder shadows for maximum blendability, brushing the entire lid with gold, blending violet at the inner corner, a hint of buffed turquoise above the outer corner of the brow. The total effect: longer, "stronger" eyes, played up by pale foundation, brown-gold blusher, pale lips with a touch of shine. Fava's favorite spring colors: "orangey bronzes, gold, white, muted pinks—shades with transparency." (More color news, pages 384-391.)

PENCILS, the modern makeup essential, promise to be even better—and do more for you—in the future. Some of the newest developments: fragrance pencils; double-ended pencils that combine two tools in one—like Lancôme's brow pencil with color on one end, a blending brush on the other, or Prescriptives' eye pencils that pair two liners in complementary shades. To watch for: "makeup corrector" pencils that "absorb" excess color from outside the lip line, mascara dots from under the eye, other makeup mistakes (in Italy now) . . . "treatment" pencils that absorb excess oil from the skin, leave antibacterial protection behind.





Tyen explains his use of considerable color to surprisingly subtle effect: Soft yellow, brushed from brow to lash edges (above right) is "warmed" with gold. Above left: Violet at outer corners, golden orange at inner corners. Finish: Eye-whitening blue liner.

Top choice: corals . . . with options from almost nude to vibrant color. Plus: shine

"Eyes and mouth are the focus of attention this spring," says makeup artist Tyen, creator of the look, *near left*, for Christian Dior, who likes "eyes and lips strong in color, foundation very pale, a hint of blusher." Steps from Tyen, *far left*—at Dior counters this month, where specially trained makeup artists bring his expertise to you.

Photo, *above*: Earrings, Ken Begun

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Try the male art of "roast and boast"

Competition can be constructive

BY BARBARA LANG STERN

Many women today have been trying to persuade men to express the human sides of themselves: "It's all right to cry." "Try paternity leave!" "Tell me how you *feel*." By the same token, we need to understand and encompass some competitive aspects traditionally associated with male behavior if we want to be men's colleagues and peers and become *our* fullest selves.

"Most of the business world has all-male norms which by definition are somewhat competitive because, when men get together, that's how their interaction tends to be," said Barbara Benedict Bunker, Ph.D., director of the Social Psychology Doctoral Program at the State University of New York at Buffalo. "For example, one thing men do that women don't is tell a lot of jokes. The joking is a 'can you top this?' process, as is talk about trivia, sports, and similar topics.

"Men also tell 'war stories' that feature themselves. Not only does the raconteur come off looking good, but a great deal of information is exchanged in a convivial atmosphere. Listeners learn something about the storyteller's professional life, his strengths, how he behaves, what he's like. What's really taking place is a form of socially acceptable boasting!

"Something else which goes on among men is a lot of zinging and zapping," said Dr. Bunker. "The kind of clever repartee about which you'll hear someone comment, 'Ten points for that one.' Or you'll see someone lick a finger and make a score mark in the air.

"This zinging indicates that people are comparing and differentiating themselves, trying to come out on top, looking good. It's like a game, a sport; it adds zest, interest. But a lot of women don't understand that this wisecracking isn't meant as a personal putdown. They can't do it to others, and when someone zings them, they take it to heart: their eyes tear up, they get upset, have bad feelings about themselves and often withdraw. That ruins the game for the others playing, because a personal, vulnerable reaction isn't part of the rules. And as always happens when rules are destroyed in social interaction, embarrassment ensues. The men get angry and dislike the woman because she embarrassed them; they suggest that she can't take a joke."

One response women have is to avoid such discomfiting masculine scenes and dismiss them as unimportant: after all, the men aren't necessarily in "serious" competition for a sole promotion or new account. It's just the way men behave; what they do over lunch.

"But part of what goes on during those lunches, and around the coffee machine or someone's desk, is an exchange of business information that's *crucial* to have," said Dr. Bunker. "It's not in your best interest to let yourself be frozen out because you have nothing you can say or do, nor to leave others feeling embarrassed about you." The same thing applies to social situations where men are trading wisecracks and may "kid" you.

Developing what Dr. Bunker calls "middle-range competitive skills of boast and roast" can help women get on a more comfortable, equal footing with male peers. Many women already have learned the importance of "boast"—tooting your own horn, making yourself visible rather than sitting back and assuming that because you're doing such a fine job, you'll get the recognition you deserve.

To help women practice the skill of "roast," Dr. Bunker had each member of a workshop group choose something about herself that she considered a moderate fault. The others then zinged her on the thing she'd chosen, and she had to respond. For instance, someone would say, "Good Lord, here comes Barbara and she's actually on time! What happened, Barb?

Matching wits with the wise guys to gain information, build confidence

Is your watch running fast?" And Barbara might say, "Not as fast as your mouth!" Or just, "No, *I* was running fast." "She didn't have to be clever," pointed out Dr. Bunker. "The important thing was just that she get into action and respond in some way, so she'd be able to stay in the process and not withdraw."

Faced with this kind of competitive "ribbing," many women do withdraw; and today extensive evidence demonstrates that most women still prefer to behave collaboratively rather than competitively. That is, we share rather than try to seize power, credit, or recognition within a group. We emphasize fairness and equality and take into account what would be best for all concerned. We tend to be sensitive to others' needs and to help those in difficulty. In short, we often seem endowed with almost an excess of idealism and altruism.

Whether these tendencies are weaknesses or strengths depends on one's values and goals, as well as the particular situation at hand. In her groundbreaking book, *Toward a New Psychology of Women* (Beacon Press), Jean Baker Miller, M.D., suggested the exciting proposition that in projecting into women's domain certain human problems and responsibilities, male-led society unwittingly may have "delegated to women not humanity's 'lowest needs' but its 'highest necessities'—that is, the intense, emotionally connected cooperation and creativity necessary for human life and growth." Dr. Miller also wrote, "Women are quite validly seeking something more complete than autonomy as it is defined for men, a fuller not a lesser ability to encompass relationships to others, simultaneous with the fullest development of oneself." ▽

VOGUE, March, 1982

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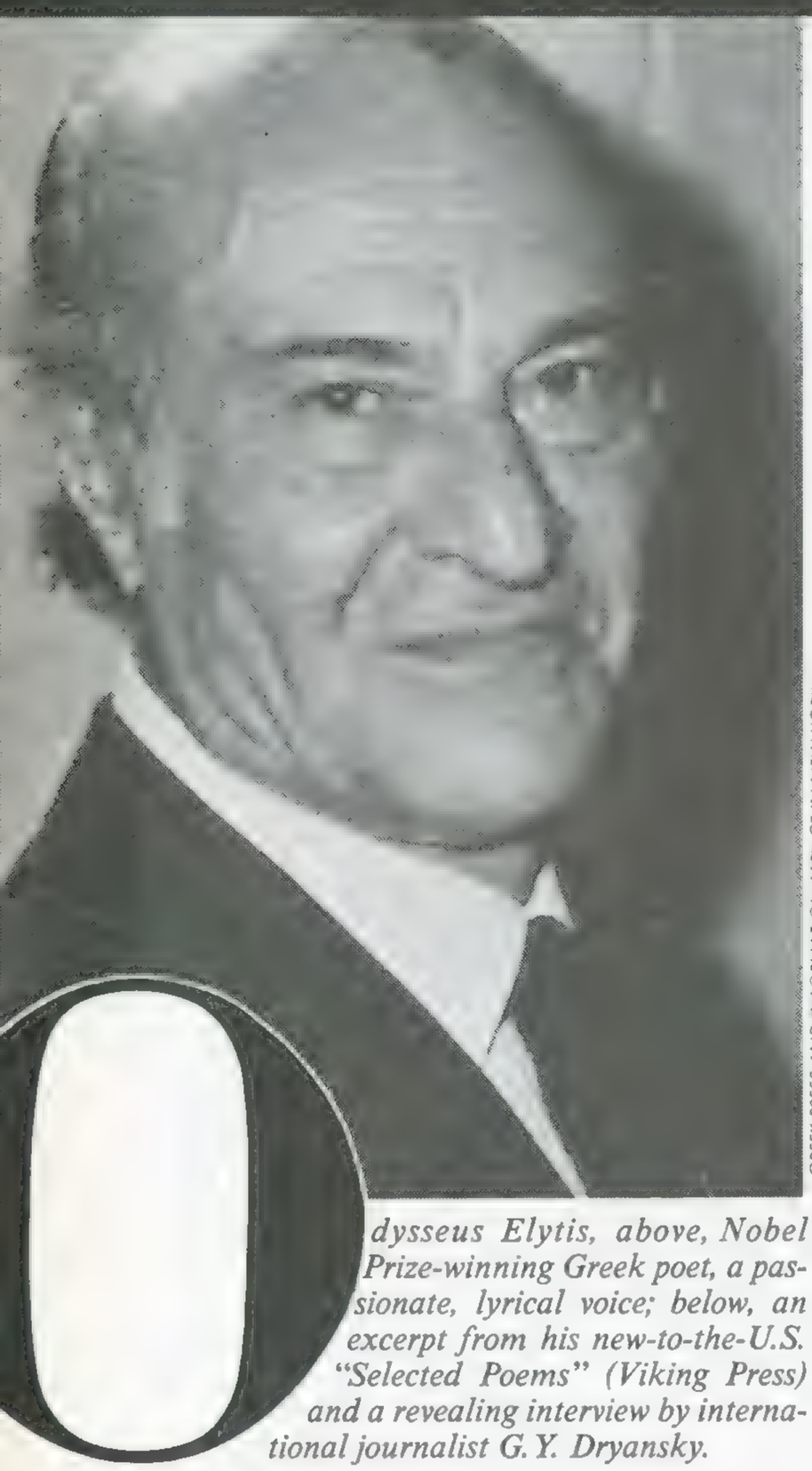
Talking about... Poetry

The art of Odysseus Elytis—a rare interview, an intoxicating new poem

By G.Y. Dryansky



GREEK PRESS AND INFORMATION SERVICE IN NEW YORK

Odysseus Elytis, above, Nobel Prize-winning Greek poet, a passionate, lyrical voice; below, an excerpt from his new-to-the-U.S. "Selected Poems" (Viking Press) and a revealing interview by international journalist G.Y. Dryansky.

We are in Athens with the poet who won the 1979 Nobel Prize, taking an hour of his time. At dusk, the Athenian siesta is over; Odysseus Elytis, a fit, sensual man of seventy, has risen from his fertile dreams to put on a business suit for a banquet later in his honor. He is a withdrawn, though debonair, bachelor whose pleasures are his work, the company of young women, and of a small group of friends. But since he returned from Stockholm, honor has stalked him all through the city—among upper-class Athenians, it is as if someone has taken a familiar photo from an album of cousins and gilded a halo onto it. Some of the Athenians still can't accept the ikon. For them, Odysseus Alepoudhélis was the odd, bohemian son of rich soap manufacturers who changed his name to relieve his parents from fear of disgrace.

Elytis can now sit, triumphant, in his two-room flat full of books, and make his version of the story convincing: "I didn't want to have any confusion between a name that was on advertising for a commercial product and the name of a poet."

But his feeling of triumph is very muted. "Poetry is a mission," he says, "not a club in which they tell you 'bravo' when you compete like an athlete and win. I've refused many prizes until now. But the Nobel, I couldn't. Because it didn't pertain to me personally; the whole country of Greece received it as much as I did."

Elytis chose his pseudonym to bring to mind Hellas, or Greece, first of all. The name also recalls the Greek word for hope, as well as Helen, the embodiment of erotic beauty. The three references account for a large portion of what matters to Odysseus Elytis.

Worldwide, Elytis' award had been a surprise to everyone except those who really do read poetry, which is to say almost no one. In 1975, Lawrence Durrell had called attention to Elytis' "timeliness and relevance" in an issue of the American scholarly journal *Books Abroad* devoted entirely to the poet. But Elytis had never been fought over by the honcho publishers who put talent on auction these days. Copies of his works, published on small presses, were scarce in all the capitals but Athens when the prize was announced.

In Greece, part of his "The Axion Esti" ("Worthy It Is") had been set to music and made popular by Mikis Theodorakis, but the Greeks expected that Yannis Ritsos would get the Nobel Prize this time, if any Greek would. The poetry of Ritsos, a Leftist, is more popular. His devotees say "warmer . . . more human." "Ritsos," someone said to me, "can make anyone cry. He can make real tears flow from your eyes."

Elytis is neither a Leftist nor a Rightist. He eschews issues that have to do, he says, "with one more pair of pants or one more meal." Parties do not interest him, "because there has yet to be a party that combines Marxism and Platonism."

Neither is Elytis out to make you cry. He accepts the thankless label of an optimist.

In his *Book of Signs,* a collection of aphorisms, he warned: "When calamity is to our advantage, then think of her as a whore." In his essay on Picasso (which is at the same time a key to his own work), Elytis praised his friend's opposition not only to "the mysticisms, panaceas, and the two-bit philosophies" but also to "the exhibitionism of despair." For Elytis, despair is a vilification of the world.

His relevance, as the Swedish Academy saw it, is that of a torchbearer shedding light on what matters most in life. His poetry, the Nobel committee said, gives man strength against the trials of existence.

"Poetry," Elytis wrote in his group of essays, *Open Book,* "is a mechanism that demechanizes man and his relations with things."

"Poetry," he tells us in our interview, "can't change the world, but it can change man's consciousness, which is the first step toward changing the way he acts."

Marx knew only Matter and a mechanical march of events toward justice. Plato believed that matter was a vulgarization of higher Forms. When he spoke of man's striving toward the sun, he allowed himself a metaphor, even though he distrusted poetry. For the poet Elytis, the Sun is God, an ordering force intimately part of what it orders. Everything is God. This universe, the only one, is ordered by a justice, a perfection attainable in the realm of the senses. *(Continued on page 232)*

AEGEAN

1

Love
The network of islands
And the prow of its foam
And the gulls of its dreams
On its highest mast a sailor
Whistles a song.

Love
Its song
And the horizons of its voyage
And the sound of its longing
On its wettest rock the bride
Waits for a ship.

Love
Its ship
And the nonchalance of its winds
And the jib sail of its hope
On the lightest of its waves an island
Cradles the arrival.

2

Playthings, the waters
In their shadowy flow
Speak with their kisses about the dawn
That begins
Horizoning—

And the pigeons in their cave
Rustle their wings
Blue awakening in the source
Of day
Sun—

The northwest wind bestows the sail
To the sea
The hair's caress
In the insouciance of its dream
Dew-cool—

Waves in the light
Revive the eyes
Where life sails towards
The recognition
Life—

3

The surf a kiss on its caressed sand—Love
The gull bestows its blue liberty
To the horizon
Waves come and go
Foamy answer in the shell's ear.

Who carried away the blonde and sunburnt girl?
The sea-breeze with its transparent breath
Tilts dream's sail
Far out
Love murmurs its promise—Surf

From SELECTED POEMS by **ODYSSEUS ELYTIS**

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BONWIT TELLER

ODYSSEUS ELYTIS

(Continued from page 230)

"The world is a pile of matter and man can put it together any way he wants," Elytis insists. "If he puts it together one way, he has hell. Another way, paradise. Paradise not in the beyond, but paradise in the form of perfection. Humanity hasn't yet formed a morality that permits liberty at the same time as law, but it's possible. I'm optimistic that it's open to us. It depends on us. We have to find a way to change people's consciousness."

In that sense, and not in the sense of "articles cut into verse," Elytis goes on to say, "poetry is didactic."

"Innocence passes for stupidity in the world," he continues, "but innocence is a revolutionary force."

The poet, Elytis suggests, reacts toward the world innocently—unprejudiced, undefensive—and in making a poem, creates a model of paradise, a mystical instant of living, lucid and irrational, a state of order wed to pleasure.

[Poetry] "is a facsimile of the mechanism we call Justice," Elytis had also written in the *Open Book.*

Elytis' poems are densely allusive; at the same time, he tries to give them the immediate impact of painting. For years, he has been doing collages and gouaches, which he sometimes prints alongside his poems, not to illustrate but to coexist with them. In his poetry, he says, he "strikes words together to get a spark."

Elytis, who abandoned the study of law, began writing poetry in the early 'thirties under the influence of surrealism. His interest in surrealism was nourished by Andreas Embirícos, another Athenian intellectual, in whose house Elytis also first came to know painting—through modern painting. Paul Eluard, the French surrealist poet, was Elytis' model for many years. Looking back at that first stage of his career, Elytis still recognizes surrealism as a liberating force in combat with the rationalism of the Renaissance that kept Europe in its elegant bonds for centuries. For Elytis, the Renaissance was the rebirth of the wrong Greece.

Poetry can't change the world, but it can change man's consciousness

"The Hellenistic age, with its realism, was a time of decadence," he still maintains. His own Greece was the Greece of the Minoans, the brilliant race that spurred Western civilization on Elytis' native island of Crete, twenty-six centuries before Christ.

To understand how and why Elytis left surrealism behind in his poetry, it is useful to think of painting again and to compare Picasso's restructuring of reality with the surrealism of Dalí on the one hand and of Miró on the other. Dalí plays a kind of musical chairs with reality, doing new combinations of recognizable things. Miró's figures are born in his own mind. Picasso, as Elytis wrote, "creates an order of form from which all attempts at imitation have been excluded, yet from which, nevertheless, the semblances of the world gush forth with even greater vivacity."

Elytis abandoned surrealism—its automatic writing, its egocentric expressionism—to become a Picasso of words.

For him, self-expression, whether of the conscious or the unconscious, was too unheroic an endeavor. He wanted to rebuild reality in imagistic poems that were analogs, in their perfection, of important forces in the universe. Not expressions, but analogs, wonderful equivalents, on their own, and also ordered structures remote from automatic writing. "I demanded from the ideal poem," he wrote in *The Sovereign Sun,* "that it consist of a miniature of a heliacal system, complete with the same tranquility and the same expression of eternity in its totality, the same perpetual motion in its isolated component parts." His impulses and his ambitions were, and remain, metaphysical and architectural—to reach toward God and, by making poems, perform at the same time an act of godliness.

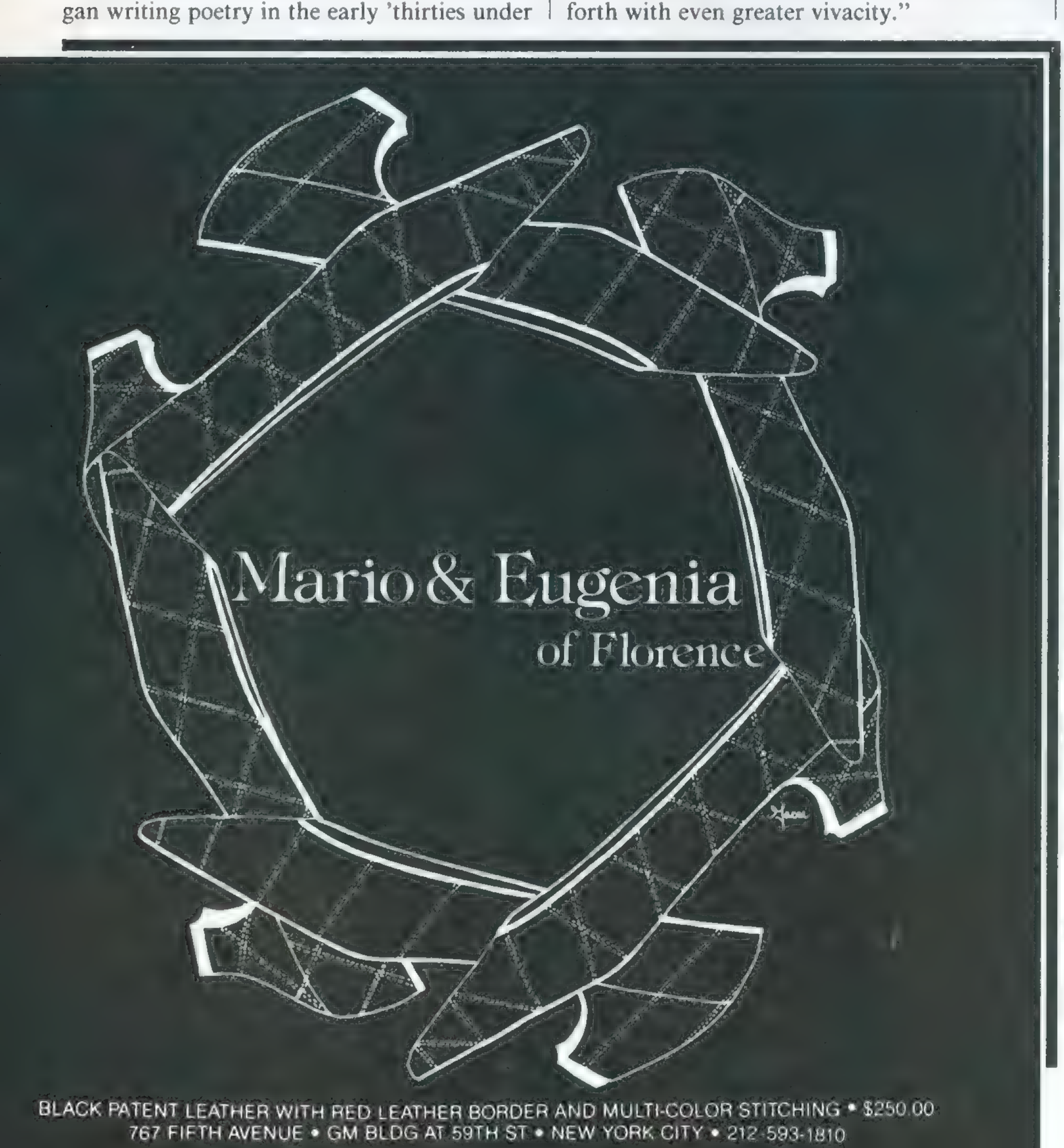
Elytis works with the painstaking care of a cathedral builder. His "The Axion Esti," ninety-four pages long, took eleven years to write. He began publishing poetry at the age of twenty-four; and, except for fifteen years of silence, before "Axion Esti" came out in 1959, he has published a steady trickle of verse.

From 1940 to 1941, he served as a second lieutenant in the war against the Italians, an experience that served to produce his "Heroic and Elegiac Song for the Lost Second Lieutenant of the Albanian Campaign," one of his best-known works.

Elytis has spoken of his career in terms of three periods. The first, influenced by surrealism, showed an attraction to metamorphosis and the beginning of his attraction to nature. In the second, he enriched his vision of the world with a greater historical and moral awareness. This was the period of "The Axion Esti"—a Whitman-like spiritual autobiography, in which the persona is both himself and modern Greece. In the third, recent, period he mentioned, Elytis pushes the architecture of his work to extreme complexity. That period includes "Maria Nefeli," a poem built of parallel monologues, with himself speaking on one page and a modern radical woman on another. Throughout all his poetry, as he pointed out to the American scholar Ivar Ivask, there are enduring themes: the sanctity of the senses, a feeling that opposites meet at their extremes, a perception that vast import can be conveyed in events of a split-second, and a "meteorism"—a preoccupation with rising toward heights. Most persistent of all of Elytis' preoccupations is his fascination with light in all its meanings, physical, spiritual, and moral.

The sun, sea, sky, flora, and blanched architecture of Greece form the palette of his imagery. The poets who have influenced him, besides Éluard, he tells us, have been George Seferis, who won Greece's first Nobel Prize in 1963—although "Seferis was a tragic poet and I am a lyric poet" he says—Sappho ("I consider her my cousin"), the Byzantine Romanos Melodos, the German Hölderlin, and the man he calls "Greece's greatest poet," Dionyosios Solomos, a nineteenth-century figure.

"Solomos' work is not widely known," Elytis says, "because *(Continued on page 232B)*



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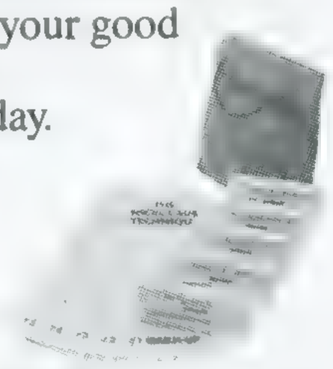

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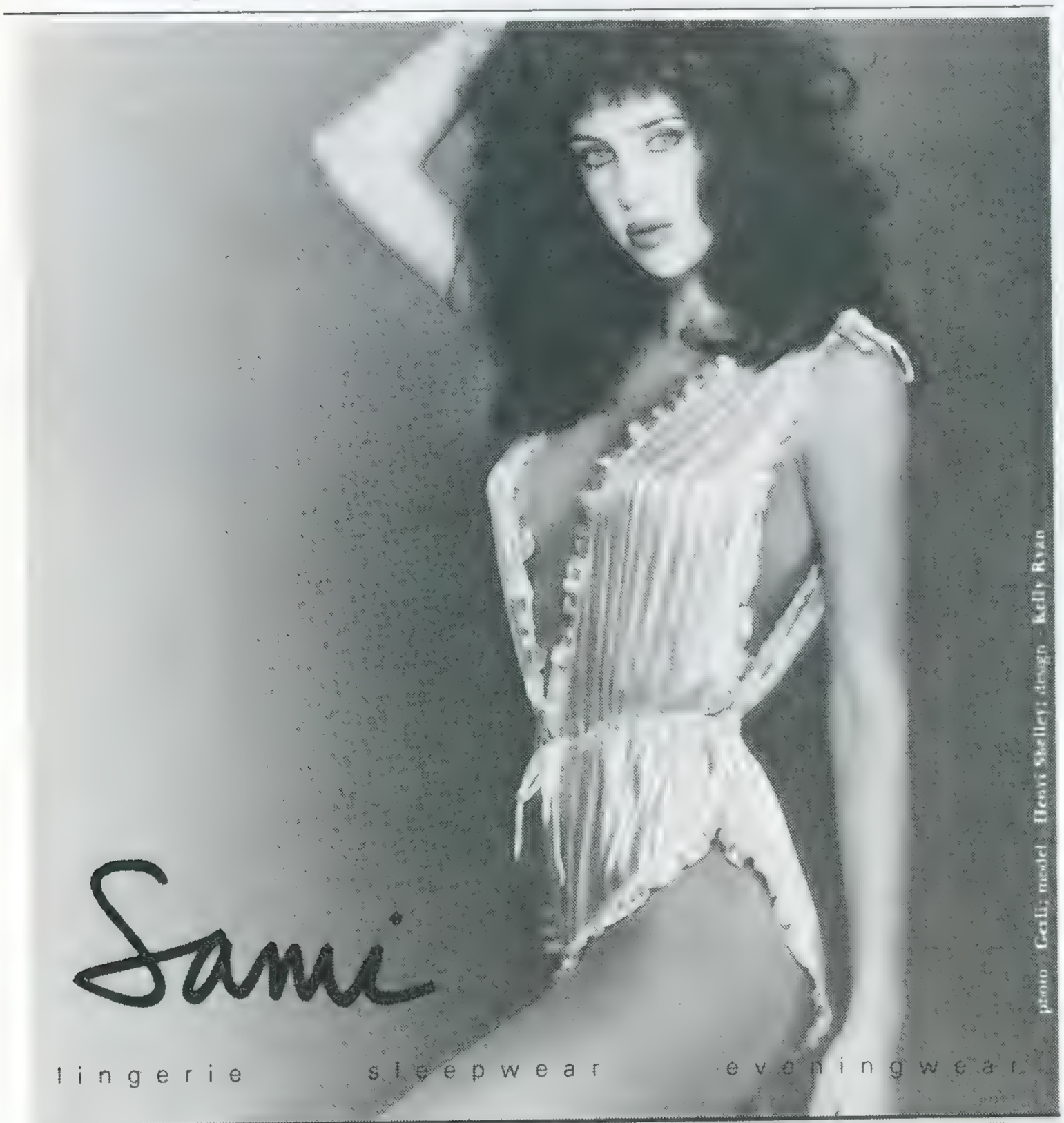

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ODYSSEUS ELYTIS

(Continued from page 232)

his poetry is so intense it cannot be translated. Only about 20 percent of my own work comes through in translation."

From 1948 to 1952, Elytis lived in Paris, where he was befriended by Breton, Matisse, Picasso, Éluard, Giacometti, and De Chirico. He returned to France in 1969 and stayed there until 1971. In 1961, he'd traveled through the United States on invitation from the State Department; and, a year later, he'd accepted a similar invitation from the Soviet Union to visit Odessa, Moscow, and Leningrad. All his excursions have taken him back to his two rooms near Kolonaki Square and another small apartment on the island of Aegina opposite Athens. The soil of Greece remains the marrow that forms the blood of his poetry.

I ask him to explain why.

He talks first of all about the language, a language tied to a civilization going back for millenniums. "The syntax is different, but the words are the same. When I say 'sky' or 'sea' or 'sun,' I use the same words that Sappho used, or Pindar, the language of Sophocles and also of the New Testament."

And are the people the same now?

"There are many things that indicate that they are still similar. Maybe if we become less 'underdeveloped,' things will be different, but I think that something special will all the same remain with the Greeks. Being Greek, for me, is not a matter of having a passport of the Republic of Greece; it is to have a conception of the world that doesn't exist elsewhere."

Does he mean that the brilliant sea, the intense sun, and high mountains of Greece induce a special attitude toward the physical world—something related to the pantheism of ancient times?

Something like that, he says. And he adds: "In Greece, there is absolute light. Greek mythology was formed in absolute light . . . The expression of life can be found in light—"

He is talking about, or around, his "metaphysics of light," or "solar metaphysics," a sort of ideology at the heart of everything he writes. I ask him to explain it in detail.

"Other men say there is a mystery and they try to present it in a game of shadows and the night, a *mise en scène*. The true mystery explains itself in light. . . . There are moments in a deserted place, on an island in the Aegean, for example, at high noon, with an empty sky, when you suddenly feel the force of light. That's the great experience. Saying this or that, trying to describe it, is already a loss. An alienation."

The recorder clicks the end of our hour.

On the way to the Muzak of my hotel, the cellars of the hillside buildings of Kolonaki (new concrete already antiqued by pollution) are blazing with vernissages for fiercely modern jewelry—whose design is the craze of the wives of Athens businessmen.

In the city that I have come from, Paris, it's the hour for the two-block lines outside the cinemas.

In Moscow, a hundred years after Stalin was born, the Slavophile writers are dusting off old idolatries.

While in Athens, Odysseus the poet, bravely innocent at seventy, is telling a room full of people about his ongoing encounters with Apollo. ▽

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SECOND TAKES

E.B. White: one man's miracles

A book, a style, a heroine for the '80s

BY CATHLEEN MEDWICK

EDITOR'S NOTE: *At last—an E. B. White revival, heralded by a new collection, "Poems and Sketches of E. B. White" (Harper & Row). Here, a bow to America's most delightful modern storyteller, essayist, and poet, and to one of his most alluring creations.*

Every age has its unsung heroines. This one was a long-limbed beauty, an artist, and an entrepreneur who, for the sheer sake of friendship, devised a plan to save a life—and sacrificed her own. Her talent was never recognized. Because of her tough talk and shrewd judgments, she was not loved (except by one who never forgot her kindness or her skill). She died young and alone. Her name was Charlotte A. Cavatica—a beautiful name for a silky character who was, as it happens, a spider—the large grey one who delicately spans the pages of E.B. White's 1952 classic, *Charlotte's Web.*

Here's what Charlotte did, for those who don't remember or (worse) never knew. She revealed herself to Wilbur, the pig, at the very moment when he was in his pen weeping over his lonely life—she became the friend of this silly, ungainly creature with the long eyelashes and the soft, floppy ears. And when Wilbur discovered, to his horror, that he was marked for slaughter, Charlotte thought and thought (she was methodical, but never dull) until she had a plan. She was going to weave a web—a thing of gossamer beauty. In it would lie the secret of Wilbur's escape, and more—his reputation. For Charlotte was nothing if not a pioneer marketing genius. She knew that all she had to work with was a pig. But to her, and in her plain, eloquent language, he was "Some Pig." That was what she wrote in her web, and the world came to wonder at it. Being a writer, and a realist, Charlotte knew that her subject and not her artistry would win praise.

" 'I think you had best be told,' " said the shaken farmer, whose name was Zuckerman, to his wife after he saw the web, " 'that we have a very unusual pig.' "

" 'Well,' " said the farmer's wife, " 'It seems to me we have no ordinary *spider.*' "

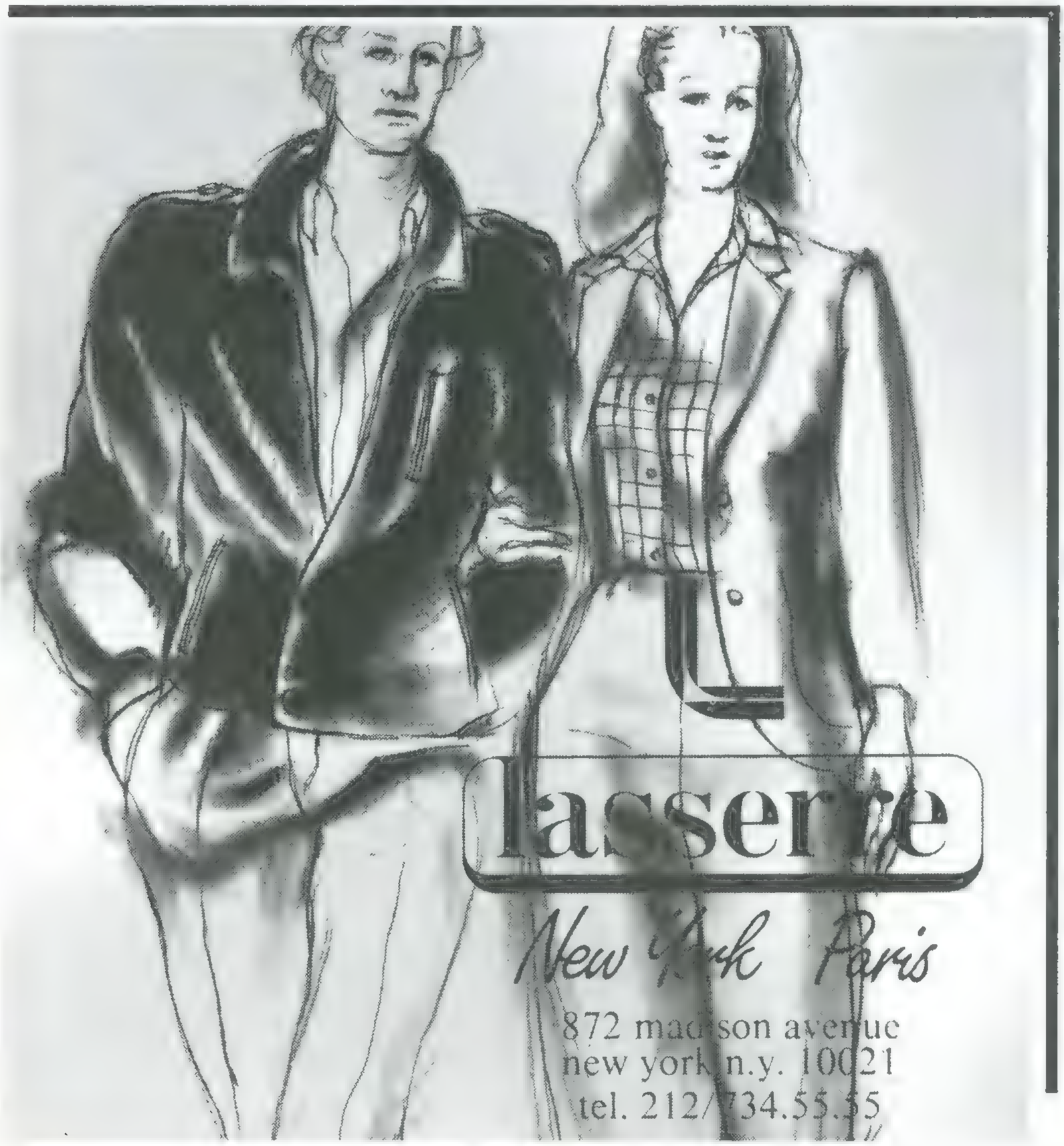
" 'Oh, no,' said Zuckerman. " 'It's the pig that's unusual. It says so, right there in the middle of the web.' "

So advertising is born, and so Wilbur went on to be a champion show pig, and to slosh into comfortable old age. Charlotte died in an empty barn, and her words, her magic, died with her.

Fortunately, even in an age when words are losing their power, there is always some magic—much of it in the mind of Charlotte's fervent admirer, Mr. White. He is as parsimonious with words as some starchy New Englanders are with potatoes—because he values them, after all. You don't want to waste what you value, and what you use has to go a long way. E.B. White laid that lesson down in 1957, when he first popularized William Strunk's classic of English usage, *The Elements of Style*—still the only really tasty grammar in the language. White's stories, essays, poems, even letters are models of (though it always seems a miracle) jubilant economy. Being frugal has never made him terse. A paradox that Charlotte, certainly, understood.

Ask him about anything. Poetry. Rain. New York pigeons [Q: Where do they nest? A: "At this writing, pigeons have their nests at 18 East Fiftieth Street (Engel Furs); at 42 West Forty-fourth Street (Bar Association); at the freight entrance to 444 Madison Avenue. . . . Other addresses of pigeons can be obtained by watching pigeons."] Bryn Mawr girls (if you want to walk "straight into the jaws of Beauty," marry one—White did). Dogs. His dachshund, Fred:

> The dachshund's affectionate,
> He wants to wed with you:
> Lie down to sleep,
> And he's in bed with you.
> Sit in a chair,
> He's there.
> Depart,
> You break his heart.



White's newest collection, published this fall by Harper & Row, is titled *Poems and Sketches of E.B. White.* "Sketches" was a choice word—makes you picture the author sitting on a rock by a cornfield, jotting impressions. He is not only a man who would watch the corn grow. He would really *enjoy* it.

Mr. White lives today on a farm in Maine, surrounded, one hopes, by the animals he often wrote about—pigs, mice (he was *Stuart Little*'s creator, too), hens, and sheep. In a book of *Essays,* he talks about a pig he knew—nothing like Wilbur, except around the ears. This pig was big and indolent, and could glower like a maiden aunt. White (gentle farmer that he is) loved that pig, and nursed it until it died. He was not, perhaps, as sanguine about death as Charlotte was. " 'After all,' " she said to Wilbur, " 'what's a life, anyway? We're born, we live a little while, we die. A spider's life can't help being something of a mess, with all this trapping and eating flies. By helping you, perhaps I was trying to lift up my life a trifle. Heaven knows anyone's life can stand a little of that.' "

When spiders talk that way, it pays to listen.

Lessons in humanity are scarce these days, and lessons in language, and the fair use of it, even scarcer. So E.B. White, in the twenty-ninth year since he published *Charlotte's Web,* becomes, in his mischievous way, a paradigm of simple pleasure, and high style. One suspects that his epitaph for Charlotte—perhaps the deepest compliment ever paid in fiction, and two of the justest last lines ever written—applies equally to White himself: "It is not often that someone comes along who is a true friend and a good writer. Charlotte was both." ▽

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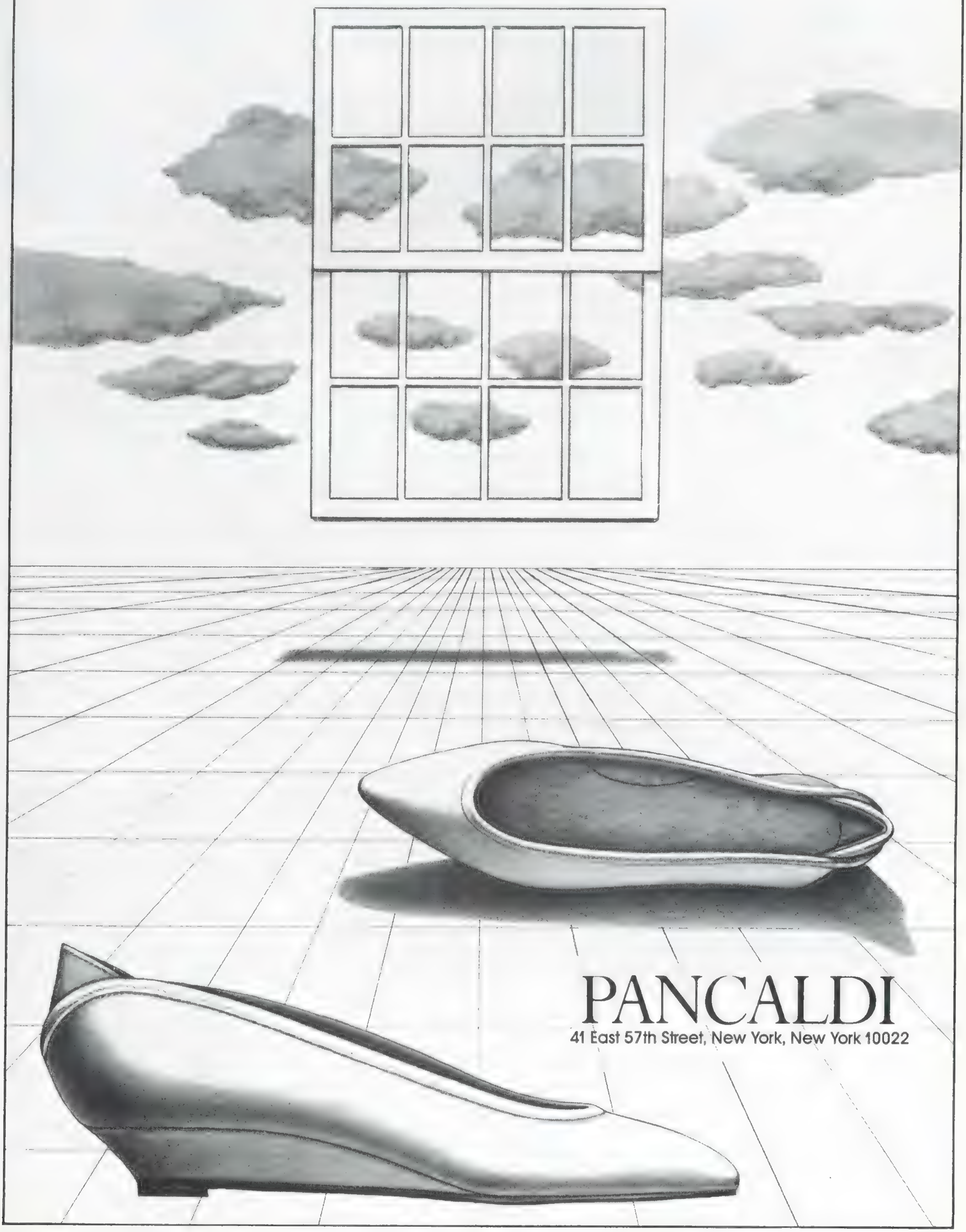

PANCALDI

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Now—from the man who brought you "Prince of the City"—a really funny murder

Michael Caine (left) stars—with Dyan Cannon and Christopher Reeve—in Sidney Lumet's (right) movie version of Broadway's plot-twist-a-minute comedy/suspense smash "Deathtrap."

BARBRA WALZ

Sidney Lumet shoots again

BY CATHLEEN SCHINE

No one would call Sidney Lumet a great cinematic stylist. Compared with the masterly technique of a movie directed by Brian De Palma or Martin Scorsese, Lumet's films are as stylish as laundry hanging out to dry on a breezeless day. Scorsese's camera can follow a boxer through a sweating, howling crowd, reducing the mass of fat men in short sleeves to an ominous, distant din. De Palma's camera can flirt, dart coyly around museum corners, startle an owl in the woods and stare at it in happy, disbelieving silence. Sidney Lumet's camera sits and watches.

Lumet's training is in the theater and the early days of live television, and he seems to conceive of the movie camera as a condensed, oddly shaped audience that must be kept from falling into a soft snooze. Actors face the camera and shout, grab, dance, stare, and tear their hair. All of that can be unpleasant, nagging; but sometimes, all of that works. *Prince of the City,* for example, which won Lumet the New York Film Critics Circle's best-director award, was a triumph of the kind of anticinematic movie-making for which Sidney Lumet is famous.

Lumet ushers me into his office, offers me a cigarette, smiles, and begins to talk, confidingly, as if he were my uncle. He is wearing jeans, a pressed work shirt with a frayed rip on one shoulder, fluffy white socks and tiny blue sneakers that bounce up and down beneath his desk. In the waiting room there is a sign that says: "NO SHORT JOKES ALLOWED." But I wouldn't dream of making witticisms about Sidney Lumet's diminutive stature. In his denim outfit, with his black-framed aviator glasses, he looks a little like Menachem Begin at a picnic.

Lumet began working at the age of seven when his father, an actor in the Yiddish theater, plunked him down on a dusty stage. No one said "no" to a job in 1931—certainly not a tot from the Lower East Side. Now it is 1982; Lumet is fifty-seven and has a townhouse on Manhattan's Upper East Side and a house in East Hampton. But the same Depression reluctance to turn down a job still marks Lumet's career. "The most important thing is to keep working," he says. "You're not a director if you're not working." In twenty-five years of directing movies, Lumet has made thirty films (there were hundreds of TV shows before that). His latest film, an adaptation of Ira Levin's hit play *Deathtrap,* starring Michael Caine and Christopher Reeve, was all but finished before *Prince of the City* was even released. Rehearsals for yet another film, *The Verdict,* starring Paul Newman, began before the final cut of *Deathtrap* was even completed.

Lumet is a product of the 'thirties in another way: He was formed by that decade's New York theater, by people who believed theater should have social value, and he is best known for his adaptations of serious plays (*A View From the Bridge, Long Day's Journey into Night, The Seagull, Equus*) and for what were once called "message pictures" (*Twelve Angry Men, The Pawnbroker, Serpico, Network, Dog Day Afternoon*). I ask him why he's so preoccupied with such serious, moral stories. "I think it's because I'm Jewish," he says, laughing. "I really think that whole generation of American Jews is like that—either that or a reversal, like the Marx Brothers. And it's also from being a Depression baby, from that solid, left-wing upbringing—which is terrific! But I don't like to think of it because I don't want any of it to become self-conscious."

But Lumet has directed practically every kind of film. There have been social comedies (*The Group, Bye Bye Braverman*), cynical romantic comedies (*Just Tell Me What You Want*), spy movies (*The Deadly Affair*), thrillers (*Fail Safe*), and gaudy musicals (*The Wiz*). "You don't turn down a movie because it doesn't have the possibility of becoming a masterpiece," Lumet says. "If it has craft possibilities, do it. I once did a picture just to work with a certain cameraman. I did three movies to try to learn light comedies—you've never seen anyone concentrate so and look so grim trying to do something gay in spirit—and I kind of spoiled all three of them. But I never could have done later, better. films without them."

There are few directors who would admit to spoiling one, much less three films, but Lumet is nothing if not extravagant. He has had four wives—including Gloria Vanderbilt and Gail Jones, Lena Horne's daughter—and is currently married to the former Mary Gimbel. His hero is John Ford, not simply because Ford made great movies, but because he made so many movies, so many of which were great.

Lumet lights another cigarette and leans back in his desk chair. "I guess I have an enormous ego," he says, "because I see the whole process as one of tremendous growth and continuity. That's something I learned from television—approaching the work as something to be learned from. The unfortunate thing is I can't do it privately. We don't have the luxury writers do—we can't tear anything up."

And when Lumet finishes a movie he is unsatisfied with, he simply moves on to the next. He has gone from genre to genre, from hit to flop to hit, doggedly bringing to bear the skills he learned from TV and from the theater.

Lumet acted steadily onstage until he quit at age seventeen to enlist in the army, and actors love to work with him. Unlike most film directors, he holds rehearsals for weeks before shooting even begins, stirring up his actors and then letting them loose. In rehearsals for *Prince of the City,* Lumet suddenly spit on Treat Williams to see what would happen and then wrote the spitting into the script. "People always talk about *Dog Day Afternoon* being improvised," says Lumet. "It's true—80 percent of it was. But it was improvised during rehearsal. Then the text was made from that. Freedom in acting comes from knowledge. Then you can use the accidents. The other kind of freedom is just anarchy."

In *Prince of the City,* Lumet used such stage veterans as Jerry Orbach brilliantly. He also used nonprofessionals. Lumet brought them onto the set a week before they were needed "so they would get to know everyone, feel comfortable. They were very loose by the time we started shooting."

Once Lumet does begin to shoot, he shoots fast—often in just a few takes. Hollywood doesn't mind this scurrying from one film to the next, dashing headlong through the shooting of each, because Lumet consistently brings his films in on time, within budget. In fact, both *Prince of the City* and *Deathtrap* were considerably *under* budget (*Prince of the City* came in at $1.8 million under what was already a relatively low budget of $11.2 million).

His critics wonder what his hurry is, why he doesn't lavish the same attention on filming he gives to acting, why he doesn't take time to polish and sharpen his work. "I have big arguments with directors who are friends of mine. I say, 'You keep thinking of a bloody masterpiece.' But the really good pieces are accidental. All we can do is prepare the groundwork. When it finally comes together, takes on a life of its own—that's accident."

Sidney Lumet may never make a masterpiece of style and imagination, but his "accidents" do have a kind of relentless excitement and power; and such messy, unresolved films as *Dog Day Afternoon* and *Prince of the City* have a resonance that may outlast movies that are far better made. ▽

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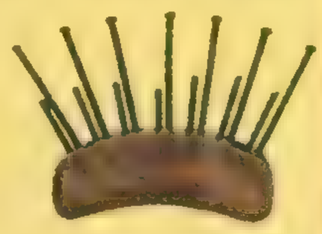

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Hair Now

Low-maintenance hair: choosing the right tools... hair-care facts

Options—in length, texture, style. That's what gives hair excitement now. The modern attitude: choosing a cut that capitalizes on your hair's natural assets, lets it do what it does best. The best cuts combine style *plus* ease for great-looking hair that doesn't need constant attention to look its best.

What makes all of this easier than ever before: the availability of "professional" tools, treatments, and appliances for use at home. To identify the exact needs of different types of hair, the staff at Redken Laboratories, Inc. in California has filled a room with tresses of every texture and length. With the help of an Instron tester—a machine that measures the "work force" needed to pull hair through its metal comb—they are learning what types of hair are easiest, most difficult to manage. Some discoveries, according to research education director Diana Howard, Ph.D.:

- **Fine hair** tangles more easily than coarse hair, especially at the ends. For hair that tends to tangle, soft natural-bristle brushes are a better choice than hard synthetics.
- **Curly hair** is more tangle-prone than straight, needs a wide-bristled brush, wide-tooth comb.
- **Chemically treated hair**—permed or colored—is rougher, more difficult to comb than "virgin" hair. If you're perming or coloring for the first time, you may need to switch conditioners, use a wider-toothed comb, softer-bristled brush.

The best choices for a brush and comb depend on hair's length as well as texture: For long hair, the ideal brush is flat, with domed bristles, so it slides evenly along hair shaft. Curved, narrower brushes are best for short hair. Wide-tooth combs are "kinder" to hair than narrow-tooth, especially important for long hair. Teeth should be smooth.

SPECIAL TOOLS *for specific hair needs include (clockwise, below) a sparse-bristled "vent brush" for blow-dry styling; a small but full-powered blow dryer from Braun; metallic ties that double as setting tools and hair accessories; a curling iron; Mason Pearson's rubber-cushioned brush; the thin braided switch stylist James Harris uses to "build versatility into black women's short cuts"; a "spaghetti rod" for perming long hair; a wide-tooth comb; Clairol's "quartz" dryer, designed to keep curl in curly hair.*

Photo above gloves B. tega Veneta sweater Perry Ellis
Details, stores, last pages

REDKEN TELLS WHY YOUR HAIR CARE PRODUCTS CAN STOP WORKING.

This is a Redken photomicrograph of a damaged hair strand magnified 240 times. The fray was caused by mechanical damage to sun-dried hair. It's a vivid example of how your hair can change, and, in this case, need more moisture and reconditioning.

It happens without warning. The shampoo and conditioner that made your hair silky and full of body suddenly leave it limp and lifeless. What went wrong?

Simply stated, the answer is chemistry.

A basic explanation of hair chemistry.

Your hair is made up of an intricately balanced complex of chemicals that includes protein, moisture, oils, carbohydrates and pigment. Once your hair grows above the scalp, it is no longer living. As it gets longer and older, it becomes more fragile and more vulnerable to change.

A few things that change your hair's chemistry.

Abrasion from shampooing, blow-drying, or brushing can strip cells from the protective outer layer of your hair, the cuticle. Once this important line of defense is weakened or broken, the inside of your hair, the cortex, can suffer damaging changes, particularly in its protein and moisture levels. Other factors are sunshine, cold wind, air conditioning, indoor heating and humidity changes. Diet and stress can also alter your hair's chemistry. The visible changes are loss of shine, body, and manageability.

A change in chemistry means a change in care.

As your hair's chemistry changes, the products you've been using may seem to stop working. And you may take half a dozen different combinations off the shelf until you're happy with your hair again. It's chemical research. Every time you select a new hair care product, you perform an experiment on your hair. Even if you read the label, and try products listing ingredients that look the same, they may not be compatible with your hair's current needs. It just isn't as simple as it looks.

So it's no wonder if you're confused and frustrated when your hair care products stop working.

A Redken salon prescription is a change for the better.

There is a way to end the confusion. Consult an authority. A licensed professional hairstylist. Hair chemistry is a basic part of their education. Many stylists continue their studies year after year to stay current with scientific discoveries. That's why we offer our products exclusively through salons.

Because every Redken product is born of science (formulated with ingredients that are as close as can be to your hair's chemistry), your stylist can prescribe a system of hair care that meets the immediate needs of your hair.

And as its condition changes and improves, your stylist will adjust your Redken salon prescription to match, keeping your hair at its best every day of the year.

So if your hair care isn't working, see a professional stylist and ask for your Redken salon prescription. Then see how easy it is to have beautiful hair when the chemistry's right.

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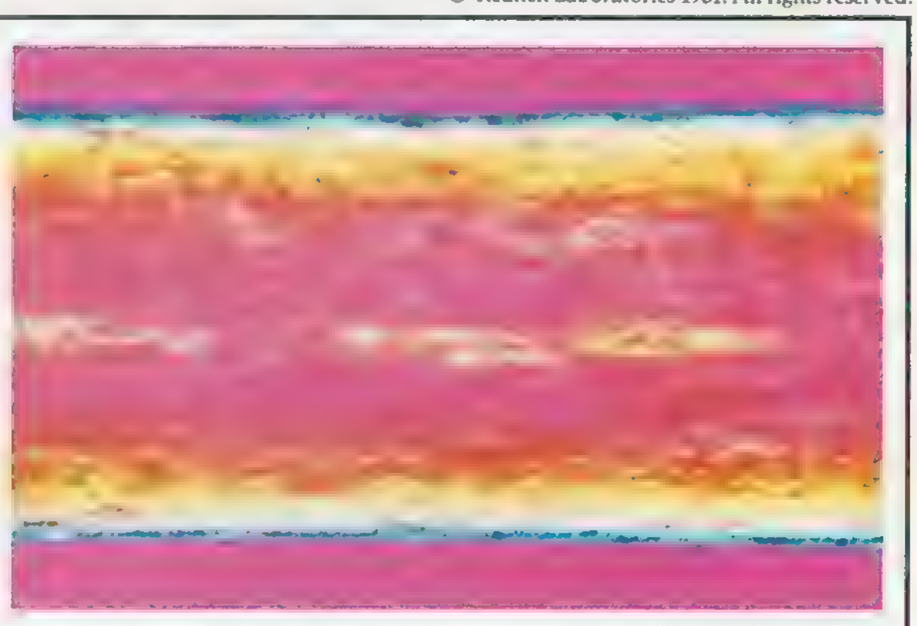

This is a Redken photomicrograph of a well-conditioned hair strand magnified 240 times. Its structural integrity is typical of hair that has received the correct Redken salon prescription from a professional stylist.

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HEALTH

Patients' safety rules—for future reference

Anesthesiologist gives you some pre-op instructions

BY JOSEPH J. NEUSCHATZ, M.D.

Despite the fact that modern anesthesia—the art of keeping patients alive and pain-free in spite of surgical trauma—goes back to March 30, 1842 (when Crawford Long, M.D., administered sulfuric ether to James Venable), this science remains a mystery to many people.

In the era of "second opinion," in an age when average magazine readers know more about face-lifts, nose jobs, and breast reductions than family doctors, 75 percent of people who have had anesthesia do not even remember the name of the anesthesiologist.

The job of the anesthesiologist is not limited to putting people to sleep. This doctor estimates and replaces blood loss during surgery, keeps body chemistries in balance, makes instant diagnoses in unconscious patients, and allows surgeons to perform long and delicate interventions unheard of a few short years ago. The anesthesiologist resuscitates and intubates—if necessary—newborns in distress. He or she is often in charge of the cardiac-arrest team and participates in cardiopulmonary resuscitation in the intensive-care unit and throughout the hospital. Not to mention the administration of regional anesthesias such as spinal epidural and caudal blocks.

The anesthesiologist is the pilot who will fly you safely through somber surgical clouds. If you think that major surgery means major anesthesia and minor surgery means minor anesthesia, you are wrong! There is no such a thing as "minor anesthesia."

Come prepared

It doesn't matter if you come to the hospital for "one-day surgery" or for a major operation. The same safety rules apply:

- If you are overweight, try to lose as much weight as possible. Obesity is a risk factor in anesthesia.
- If you smoke, stop smoking just as soon as possible.
- If you are on medications, ask your doctor or contact the anesthesiologist to find out which medications you can continue to take and which ones you should stop.
- If you are going to be admitted in the hospital for emergency surgery, do not eat or drink. A full stomach is a major risk factor in anesthesia.
- Know your family medical history.
- Know your own medical history.

(Continued on page 246)

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ANESTHESIA

(Continued from page 242)

When the anesthesiologist comes to question you:
Be honest. You can lie to yourself on how many cigarettes you really smoke, how many martinis you drink, or how much you weigh, but don't lie about these matters to your anesthesiologist. You can hide the fact that you have false teeth or a glass eye from your friends, but don't hide it from your anesthesiologist. False teeth are not useful if they end up in your stomach. An eye that doesn't react to light could mean trouble if the anesthesiologist is not informed that the eye is a copy rather than an original.

Your personal medical history
Many patients try to cut short the anesthesiologist's visit before surgery by saying: "I am O.K., I have had Sodium Pentothal before!" Sodium Pentothal is a sedative and is used only to induce sleep. Other anesthetics that relieve pain and maintain sleep are used after induction. Your personal medical history is very important and it should include all your diseases, allergies, and medications. The anesthesiologist is especially interested in:

- Heart disease and medication taken
- Shortness of breath, during effort or at rest
- Liver disease and jaundice (it will eliminate the use of halothane)
- Porphyria (a rare metabolic disease); barbiturates and narcotics are contraindicated.
- Myasthenia gravis (a muscle-wasting disease)
- The use of "water pills." Water pills deplete the body of potassium. Low potassium and anesthesia do not mix well. The anesthesiologist will order a blood test to determine the potassium level and nonemergency surgery will be postponed if the potassium level is low.
- High blood pressure medications
- The use of tranquilizers. The intake of potent antidepressants from the monoamine oxidase inhibitors group should be stopped a few days before nonemergency surgery.
- The use of phospholine iodide (anti-glaucoma eye drops); succinylcholine is contraindicated
- The use of corticosteroids (cortisone)
- Antibiotics: be sure you know which you take; a few antibiotics prolong the action of muscle relaxants used during anesthesia.

Your family medical history
Your family's medical history—diabetes, heart disease, etc.—is important, but even more important is the history of your family's behavior under anesthesia. Tell about any of these:

- Malignant hyperthermia. This is rare, but anesthesiologists have known for many years of patients who died of "heat stroke" while under anesthesia. Their body temperatures rose to as high as 115° Fahrenheit, despite intensive cooling. While investigating one such occurrence in England, M. A. Denborough, M.D., discovered in 1962 that ten relatives of the deceased patient died under anesthesia in similar circumstances. Malignant hyperthermia is now a known hereditary disease which occurs in about one in fifty thousand individuals. In the city of Wausau, Wisconsin, 130 individuals all with similar central European backgrounds have been identified as malignant-hyperthermia risks. They all carry "Medic-Alert" tags; and if I had a relative who suffered a "heat stroke" while under anesthesia, I would carry one too. A new medication (dantrolene) could prevent such hyperthermic attacks.
- Abnormal cholinesterase. Succinylcholine (a muscle-relaxant medication widely used in anesthesia) is inactivated in the human body by cholinesterase, a plasma enzyme. Because of abnormal genes, one individual in twenty-five hundred has an abnormal enzyme. In those people, the inactivation of succinylcholine takes hours rather than minutes. If anybody in your family has been informed by an anesthesiologist of an abnormal reaction to succinylcholine, please report it. A Medic-Alert tag is not necessary.

Different anesthesiologists will ask different questions depending on personal experience and medical training. You will be asked about trips to tropical countries, stiff neck, or how wide you can open your mouth. You will be asked if you were ever subjected to endotracheal intubation (breathing tube introduced in your windpipe) and if the intubating anesthesiologist ever mentioned to you that you are difficult to intubate. Be sure you don't forget anything. Bring along a list of all your medications, allergies, diseases, and complications. Help your anesthesiologist to help you. ▽

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Food

By Vivian Fancher

You've never had it so good: cocktail-time food — with a new hearty twist

Cocktail parties: Whether you're for or against them, you'll probably admit that they are the easiest way to entertain a crowd with a minimum of effort. A lot of hostesses, food writers, are rethinking the whole cocktail-party routine, coming up with some new ideas to give cocktail parties new life. One adventurous scheme is for the kind of drinks party where the food that is served is substantial enough to be a meal—with a difference: it's all mini-sized. That means you can feed people well without all the fuss of serving a sit-down dinner—or even bothering with the plates, forks of a cocktail buffet.

Here, food writer Vivian Fancher reveals her carefully worked-out eight-day plan for this kind of stand-up buffet, with surprising recipes for delicious bite-sized food. Preparing one dish a day, you are left, on the day of the party, with a minimum of work.

Time schedule:
Day eight: Bake and freeze crackers.
Day seven: Prepare and freeze uncooked beef in a covered freezer container.
Day six: Prepare foil-wrapped chicken and freeze it uncooked in 9" x 12" x 1" aluminum-foil trays. Wrap trays well and stack in freezer, using 9" x 14" cardboards to separate them. Reheat food in trays before the party.
Day five: Bake *pâte à choux* and freeze in freezer container.
Day four: Fry zucchini-potato pancakes and freeze in same way as foil-wrapped chicken.
Day three: Bake fish pâté.
Day two: Cook marinated chicken.
Day one: Prepare the shrimp and mackerel seviche.
On party day: All you have to do now is to prepare smoked fish salad, then defrost, cook, reheat, and assemble foods as directed in the recipes.

CHEESE CRACKERS
about ninety pieces

½ pound caciocavallo or provolone or other very strong, sharp cheese
½ pound butter, cut into 8 pieces
½ teaspoon salt
2 cups flour
2 teaspoons caraway seeds, optional
2 teaspoons dried onion flakes, optional

Cut cheese into 1-inch cubes. Fit processor with steel blade. With motor running, drop cheese through feed tube to grate. Add butter and process until smooth. Add salt and flour and process until dough forms a ball.

Divide dough in half. If desired, add caraway seeds to one-half of dough and onion flakes to other half. Roll each piece of dough into a cylinder, 1½ inches in diameter. Wrap and refrigerate for 1 hour.

Cut dough into very thin slices, about 3/8-inch thick. Bake in preheated 400° oven for about 10 minutes, until crackers are lightly browned and crisp. Cool and wrap well. Crackers can also be frozen and reheated.

JAPANESE BEEF
about three hundred bite-sized pieces

2-1¾ pound flank steaks
Few slices of fresh ginger
½ cup sesame seeds
¾ cup soy sauce
2 tablespoons oyster sauce
2 tablespoons sesame oil
2 tablespoons corn or peanut oil
Scallions, optional garnish

Trim fat and rub meat with ginger. Wrap in plastic and put in freezer for 1/2 hour to chill for easier slicing.

Toast sesame seeds in skillet over medium heat, stirring frequently until seeds are browned, about 5 minutes.

Put steak on cutting board and slice in 1/4-inch diagonal (on-the-bias) slices. Cut slices into 1-inch pieces. As you cut, trim away any remaining fat. Mix beef with sesame seeds, soy sauce, oyster sauce, sesame oil, and corn or peanut oil. Refrigerate for several hours. Beef may be prepared up to this point in advance, frozen in sealed container, and defrosted just before using.

Arrange meat in two 11" x 16" baking pans. Try not to have pieces overlap. Preheat broiler and broil meat 4 inches from source of heat for 4 to 5 minutes until browned. Remove to serving platter with slotted spoon. Cover until serving time. Serve at room temperature. Garnish with scallions if desired.

FOIL-WRAPPED CHICKEN
about sixty pieces

3 large whole chicken breasts, skinned and boned
1 scallion, green and white parts, chopped
4 tablespoons soy sauce
3 tablespoons hoisin sauce
3 tablespoons dry sherry
1 tablespoon honey
Squares of aluminum foil, 4 " x 4"
Lettuce leaves, optional garnish

Cut chicken breasts into 1-inch slices. Mix with remaining ingredients and let marinate for several hours.

Put a piece of chicken and some marinade slightly off-center on piece of foil. Fold foil diagonally over chicken to form triangle. Fold edges down 1/4 inch to seal. Packages may be frozen.

Bake packages in preheated 350° oven for 15 minutes. Serve chicken in foil except for a few packages which should be unwrapped and placed in center of serving platter on lettuce leaves (optional). Serve warm.

(Continued on page 254)

Entertaining: Tips and Treats

All-dessert buffet…fussless feasts for weekday nights…Perry Ellis' country dinners

By Sandi Britton

Fashion designer Perry Ellis *(left)* loves the freshness of country cooking: he treats his friends to some of the best at-home dinners in front of the fireplace at his beach guest house outside New York City. Broiled fish, with a lightly steamed vegetable, and fresh fruit is his kind of party food now ("I used to cook from Julia Child recipes constantly but I no longer have time for French cuisine"), served on a round wooden table waxed to such a high sheen that he doesn't bother with tablecloth or mats. Around the room, the first signs of spring: fiery red branches bursting with tiny buds, placed in large clay pots. Ellis' kind of dinner music: simply sounds of the wind, the waves, and the merry crackling logs in the fireplace.

350 WEEK-NIGHT WONDERS

Become an after-five gourmet. Impossible, you say? How can I entertain with any style on a week night after a full day in the office? Well you can (or just treat yourself and your family like guests), with the help of *Colette Rossant's After-Five Gourmet* (Random House)—an invaluable aid for the person who loves good food but has only limited time to spend in the kitchen. In her newest book (Rossant has also authored *Cooking With Colette,* a cookbook for children; coauthored *A Mostly French Food Processor Cookbook;* and has translated chef Paul Bocuse's cookbook), all 350 recipes are listed with both their preparation and cooking times so you can put together a menu to fit your schedule, and almost all are Rossant's own delicious inventions. She also advises the reader on how best to equip a kitchen and how to plan imaginative meals, using these recipes in various combinations.

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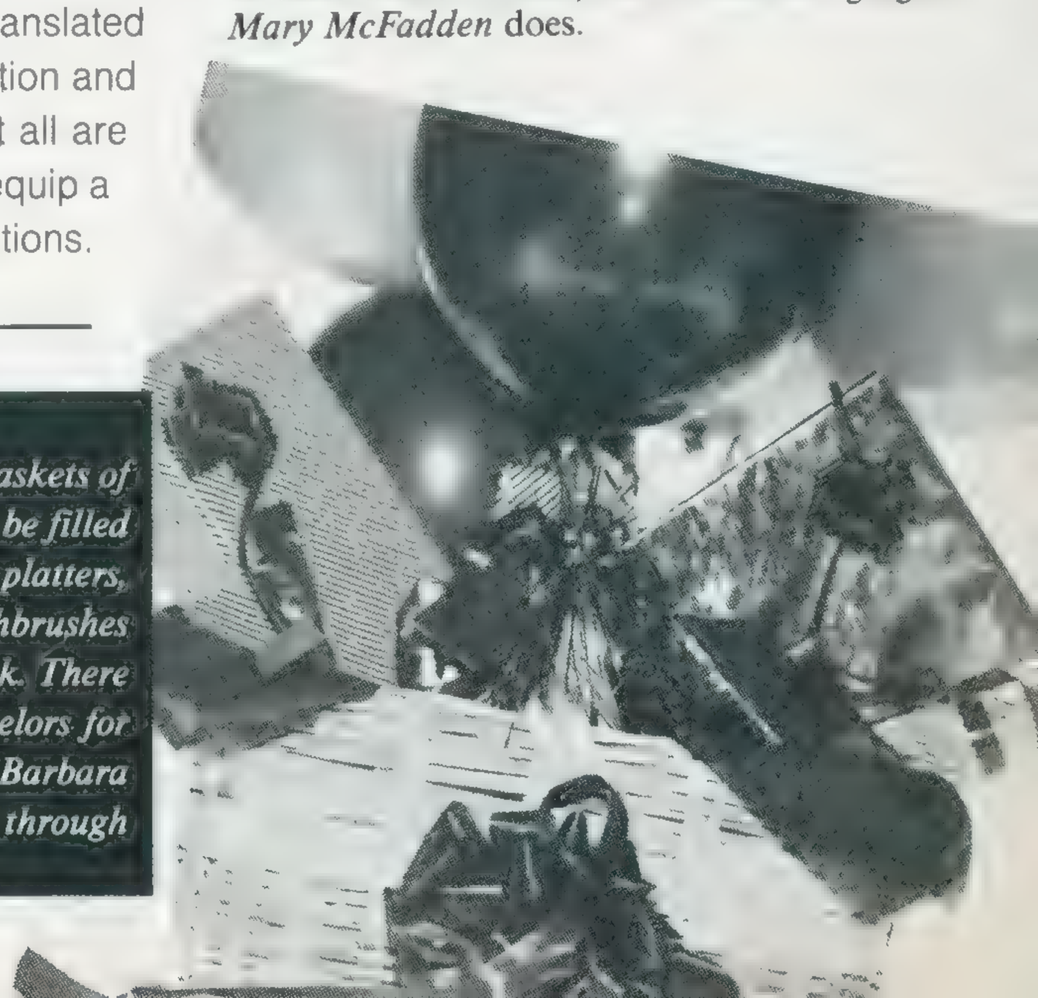
NEWS . . . IDEAS

Once a year, West Coast artist-designer and innovator *Tony Duquette* (he was a protegé of the late *Elsie de Wolfe Mendl,* the first lady of interior design in this country and a supreme party giver) throws a dance, invites friends of all ages, and serves a buffet of nothing but the world's most caloric desserts *(left):* ginger mousse, chocolate mousse, chocolate cake, strawberries to be dipped in hot fudge sauce, tiny fruit tarts. To wash them down: the best new California Beaujolais and bubbly. Guests arrive around ten, often dance until four. . . . **From a tell-all** *Elsie de Wolfe: A Life In the High Style* biography by Jane S. Smith to be published by Atheneum in May, this delicious tidbit: "Asked to reveal her secrets for a good party, Elsie would confide, 'Well, I'll tell you. Always have more men than women. Have cold drinks and a French chef. And don't invite any dull people.' ". . . .

Salad on a stick: At a large buffet recently hosted by movie-producer *Roger Corman* (*Galaxy of Terror* is his latest movie) and his movie-producer wife, *Julie* (*Saturday, The Fourteenth* is *her* latest movie) one of the main courses was salad, all to be eaten with extra long toothpicks—every morsel—from the sliced jicama (a Mexican beet-like root with an intriguing, slightly sweet flavor) to orange slices and avocado balls drenched in lime juice. . . .

New looks, new uses for apples: instead of sorbet, as a between-course refresher, a *very* thin slice of sweet red apple with a *very* thin slice of tart green apple; as dessert, apple scooped into ball shapes, drenched with honey and brandy or orange liqueur, heated in a chafing dish till slightly cooked but not soft. . . .

Out of the concert hall and into our homes: live music. In New York, now, the new idea is after-dinner music parties, where guests are invited to concerts that last up to an hour, then everyone—guests and musicians—has drinks, dessert, coffee together. In Paris, at designer *André Oliver's,* musicians are often stationed at the door when guests arrive; Maria Callas' biographer, *Arianna Stassinopoulos,* has musicians play throughout the evening. . . . Instead of after-dinner mints, serve candied ginger. *Mary McFadden* does.



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COCKTAIL-TIME RECIPES

(Continued from page 249)

PÂTE À CHOUX WITH SMOKED FISH SALAD

about forty two-inch puffs

1 cup water
5-6 tablespoons butter, cut in pieces
1 teaspoon salt
1 cup flour
4 large eggs
Smoked fish salad (recipe follows)
Carrot and celery sticks, optional garnish

Put water, butter, and salt in saucepan. Bring to boil and boil slowly just until butter melts. Remove from heat and add flour all at once. Beat with wooden spoon to blend thoroughly. Return to moderately high heat for 1 to 2 minutes and stir until mixture leaves sides of pan. Remove from heat. Add eggs one at a time, mixing each egg until completely incorporated before adding another one. Mixture should be smooth, shiny, and well blended.

Drop by rounded teaspoonfuls onto buttered baking sheets. Bake in preheated 425° oven for about 20 minutes, until puffs are browned, firm, and crusty. Pierce side of each puff with knife. Return to turned-off oven and let sit for 10 minutes with oven door open. Cool. Puffs may be frozen and reheated in 350° oven for 5 minutes.

Cut puffs through middle where slit was made and fill each one with heaping teaspoonful of smoked fish salad. Garnish with carrot and celery sticks if desired.

Smoked Fish Salad
¾ pound smoked whitefish, skinned, boned
4-5 tablespoons finely chopped red onion
4-5 tablespoons finely chopped celery
6 tablespoons homemade mayonnaise
1 tablespoon fresh lemon juice

Mix together all ingredients. Keep refrigerated until ready to use.

ZUCCHINI-POTATO PANCAKES

about sixty two-inch pancakes

5 potatoes, about 1½ pounds, peeled
Cold water
1 large zucchini, about ¾ pound, unpeeled
1 small onion, finely chopped
3 eggs, beaten
3 tablespoons flour
1½ teaspoons salt, or to taste
½ teaspoon white pepper, or to taste
Vegetable oil for frying, about 1 cup
Parsley, optional garnish
Apple sauce, optional

Shred potatoes in food processor fitted with shredding disk. Transfer to large bowl and cover with cold water for 15 minutes. Drain.

Shred zucchini in food processor. Put zucchini and potatoes in salad spinner and spin to extract excess water. Remove vegetables from spinner, fistful at a time, squeezing to dry further. Spread on paper toweling and pat dry.

Combine eggs, flour, salt, pepper in large bowl. Add vegetables, mix thoroughly.

Heat oil, a few tablespoons at a time, in large skillet. Fry pancakes over medium heat, dropping mixture by heaping teaspoonfuls into skillet and flattening to 2 inches in diameter. Check first pancake for seasonings and add more, if needed. Fry each pancake for 3-5 minutes on each side or until very browned and crisped. Drain on paper toweling. To save time, use 2 skillets at once. Keep warm in a low-temperature oven or cool thoroughly and freeze. Reheat in 350° oven for 8 to 10 minutes.

Garnish with parsley and serve with apple sauce for dipping if desired.

FISH PÂTÉ IN CUCUMBER SHELLS

eighty pieces

½ pound fresh salmon
2 pounds grey sole fillets, all bones removed
4 egg whites
1 cup heavy cream
1¾ teaspoons salt
⅛ teaspoon white pepper
¼ teaspoon cayenne
3 tablespoons chopped fresh dill
8 large cucumbers
½ cup dill-flavored homemade mayonnaise
Dill sprigs and lime slices, optional garnish

Poach salmon in boiling water for 1 minute. Remove skin and bones, cut into 1/4-inch pieces and reserve.

Cut sole fillets into 1-inch pieces. Put fish, a few pieces at a time, into processor fitted with metal blade and process until chopped. Add egg whites, one at a time and process a few seconds. With processor running, pour cream in a thin stream through feeding tube. Mix in salt, pepper, cayenne, and chopped dill. Check seasonings by poaching a spoonful of mixture in boiling water. Adjust seasonings. Fold in salmon cubes. Spoon mixture into buttered 9" x 12" pan. Cover with *(Continued on page 258)*

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COCKTAIL-TIME RECIPES

(Continued from page 254)

buttered waxed or parchment paper. Put pan in larger pan filled with boiling water. Bake in preheated 350° oven for 30 minutes. Cool and unmold. Pâté will keep in refrigerator for several days.

Cut pâté into 8 lengthwise and 10 crosswise strips. Halve cucumbers lengthwise. Scoop out seeds. Cut each half across in 5 slices. Spread each piece with 1/4-teaspoon mayonnaise and top with fish slice. Serve cold. Garnish with dill sprigs and lime slices if desired.

COLD MARINATED CHICKEN

about sixty bite-sized pieces

3 large whole chicken breasts, skinned and boned
2 medium onions, sliced thin
2 cloves garlic, peeled and minced
1 celery stalk, chopped
2 bay leaves
3 tablespoons chopped fresh parsley
3 tablespoons chopped fresh tarragon
½ cup tarragon vinegar
¾ cup dry white wine
6 tablespoons olive oil
2 teaspoons salt
¼ teaspoon white pepper
Lettuce leaves and lemon slices

Cut chicken into 1-inch pieces. Place half of onions in heat-proof non-metallic casserole. Arrange chicken pieces over onions. Combine remaining ingredients and pour over chicken. Bring to boil and cook over low heat for about 10 minutes, until chicken loses its raw color. Remove from heat and let cool. Refrigerate for at least 24 hours, stirring occasionally.

Remove chicken from marinade, serve on lettuce leaves garnished with lemon slices.

SHRIMP AND MACKEREL SEVICHE

ninety-five to one hundred pieces

1 pound large shrimps (about 24 to the pound)
2½ pounds mackerel
Juice of 6 fresh limes (about 1 cup)
1 onion, finely chopped
¼ cup chopped fresh coriander
¼ cup chopped fresh parsley
2 cloves garlic, peeled and chopped
1 teaspoon salt
6 black peppercorns
4 bay leaves
4 endives
Black and green olives, optional garnish

Peel and devein shrimp and cut them in half. Put in saucepan with water to cover. Bring just to boil. Drain and cool.

Have mackerel skinned and boned. Cut fillets into 1-inch pieces, cutting away any remaining center and side bones.

Put shrimp and mackerel in bowl. Cover with lime juice; refrigerate 2 hours. Add onion, coriander, parsley, garlic, salt, peppercorns, and bay leaves. Marinate overnight.

Cut off and discard 1/2 to 1 inch at bottom of endive leaves. Wash leaves in ice water and dry. Cut leaves across in halves. Remove fish from marinade and place one piece of fish on each leaf half. Serve cold, garnished with olives if desired. ▽

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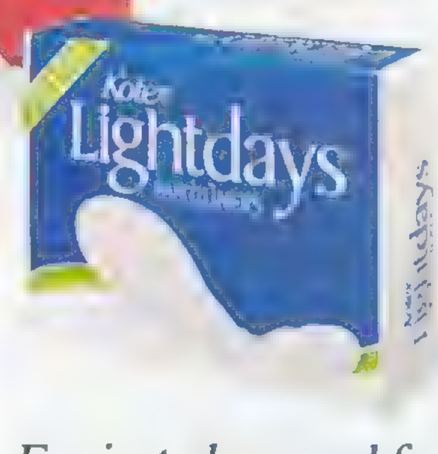

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Men have joined women in record spa attendance. Is it vanity? Or for health?

Fitness Now

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In this era of taking care of yourself, the trend to include men is growing by leaps and bounds. Men in search of instant fitness are running to health spas as fast as you can say grey sweatsuit. Whether the male preoccupation with the body is vanity or part of a commitment to health depends on your point of view, but some health spas across the country report men's programs are often sold out a year in advance.

One of the most disciplined of these, the Golden Door near Escondido, California, attracts executives, actors, real-estate moguls, oil-company tycoons, politicians, surgeons, cattle ranchers, designers—among them Bill Blass, a regular of ten years, who goes to the Door not only to lose weight but for self-renewal: "I periodically have to cut myself off from the outside world; and the Door offers complete relaxation." For the first two weeks of March, June, September, and December, thirty-three eager men per week sign up for a rigorous schedule in an atmosphere of no telephones, no alcohol, early to bed and early to rise—and thrive.

Programs include a five-mile walk up a mountain, warm-ups (calisthenics), spot exercise (includes machines and barbells), water exercises, massage, aerobic exercises to music, herbal wrap, manicure and pedicure, hair and skin treatments, whirlpool baths, saunas, hot tubs and three gourmet meals totaling no more than 1000 calories a day.

In a kitchen presided over by Belgian chef Michel Stroot, whose cuisine was highly praised in *The New York Times* by Craig Claiborne, meals without salt, butter, cream, and sugar are prepared with flavorings gleaned from a variety of home-grown foods and herbs. Says Claiborne of his Door visit, "I had a professional and intensely personal interest in the food"—which he found so much to his liking, along with "an uncommon exhilaration and a sense of well-being" that he is going back this month.

"The average age of men who come to the Golden Door is about forty-five," says directress Annharriet Buck, "but each year, we find younger and younger men signing up. It's a time for them to reassess priorities, to sharpen discipline, to cut tension." (The fact that some men find they can take medical income tax deductions for time spent at spas and health resorts when a stay is prescribed by their doctor as a treatment for certain illnesses and medical problems is added incentive.)

Another good regimen—one that can be shared by couples—is found at La Costa Resort and Health Spa in Carlsbad, California, thirty miles north of San Diego. It is not only a spa but a resort hotel as well. On the spa plan, one eats in special dining rooms, rests in special quarters apart from other guests, and has a wide range of health- and "grooming"-related activities specifically tailored to individual needs. "Each man goes at his own pace," says spa director Ward Hutton. "We find the average weight loss for a man is a pound a day, depending on his metabolism."

Men are beginning to realize the benefits of moisturizers, deep cleansers, even facials . . .

Fourteen years ago, the ratio of women to men at La Costa was six to one. Now it's two to one. Men are beginning to realize the benefits of using moisturizers, deep cleansers, even of having facials. In the '60s, men started to jog and to take care of themselves. They weren't about to drag their heels while women pursued a more fit way of life; they jumped on the bandwagon. —LESLIE RUBINSTEIN

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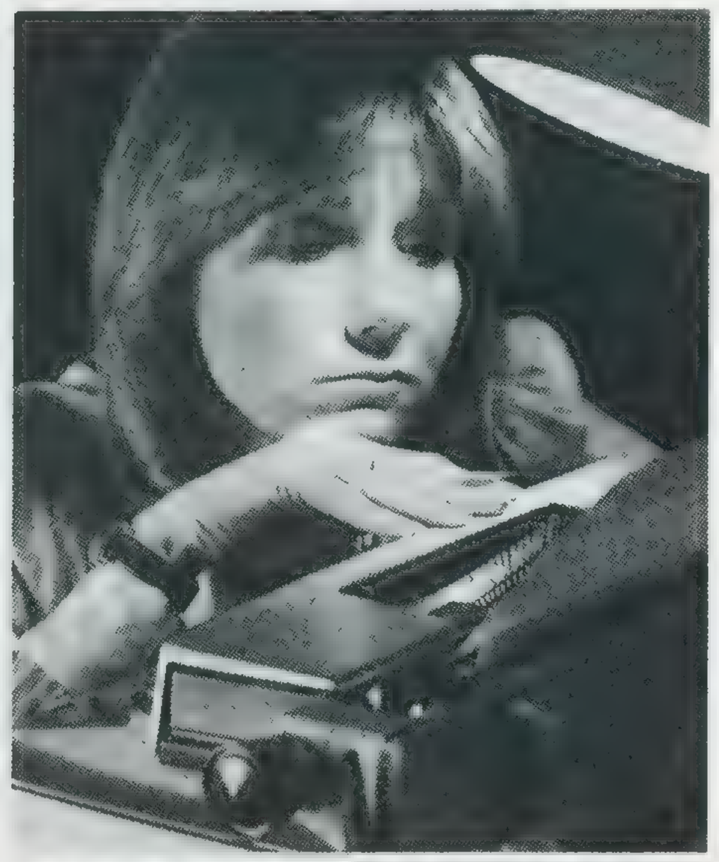

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Travel Now

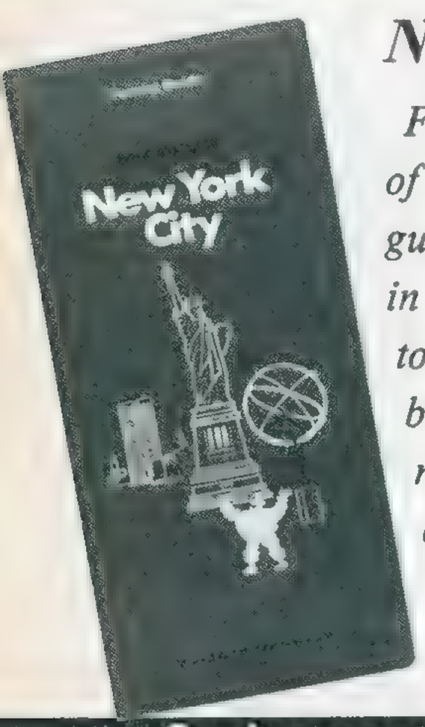
Barge-cruise news...pay phones in the skies... best bargain in Britain

By Richard Alleman

Beginning May 30, the first luxury barge cruises ever offered along the waterways of Belgium. Cruising the pastoral countryside between the medieval canal-town of Bruges (pictured *above*) and the great harbor city Antwerp, the twelve-passenger *Lys* will glide by castles, abbeys, historied towns and villages—locales that inspired several schools of Flemish Masters. Prices range from $1120 to $1345—depending on barge accommodations—for seven-day/six-night floats; these prices include meals (prepared with ingredients from markets along the way), wines, good Belgian beer, and numerous sightseeing excursions via private van. See travel agent or page 286 for further information.

◀ Discover two ancient Mediterranean worlds: Sicily and Malta

Sicily and Malta—two Mediterranean island neighbors with rich and very different histories—are the destinations of a new fifteen-day excursion planned by Esplanade Tours. On the Italian island of Sicily: some of the grandest Greek ruins on earth (the fifth-century B.C. Temple of Concord at Agrigento, *left*)—plus Roman mosaics, Byzantine churches, Norman cathedrals. Lying fifty-eight miles south of Sicily, the island country of Malta (a British Commonwealth member) is famous for beaches, walled towns, baroque palaces, a prehistoric temple complex. Tour price: $1785—includes top hotels, almost all meals, sight-seeing, airport transfers, expert guide. Air fare from the U.S. to Rome and back is extra. Two departures are set for 1982: May 9 and October 3. For more information, see travel agent or page 286.



NYC à la française

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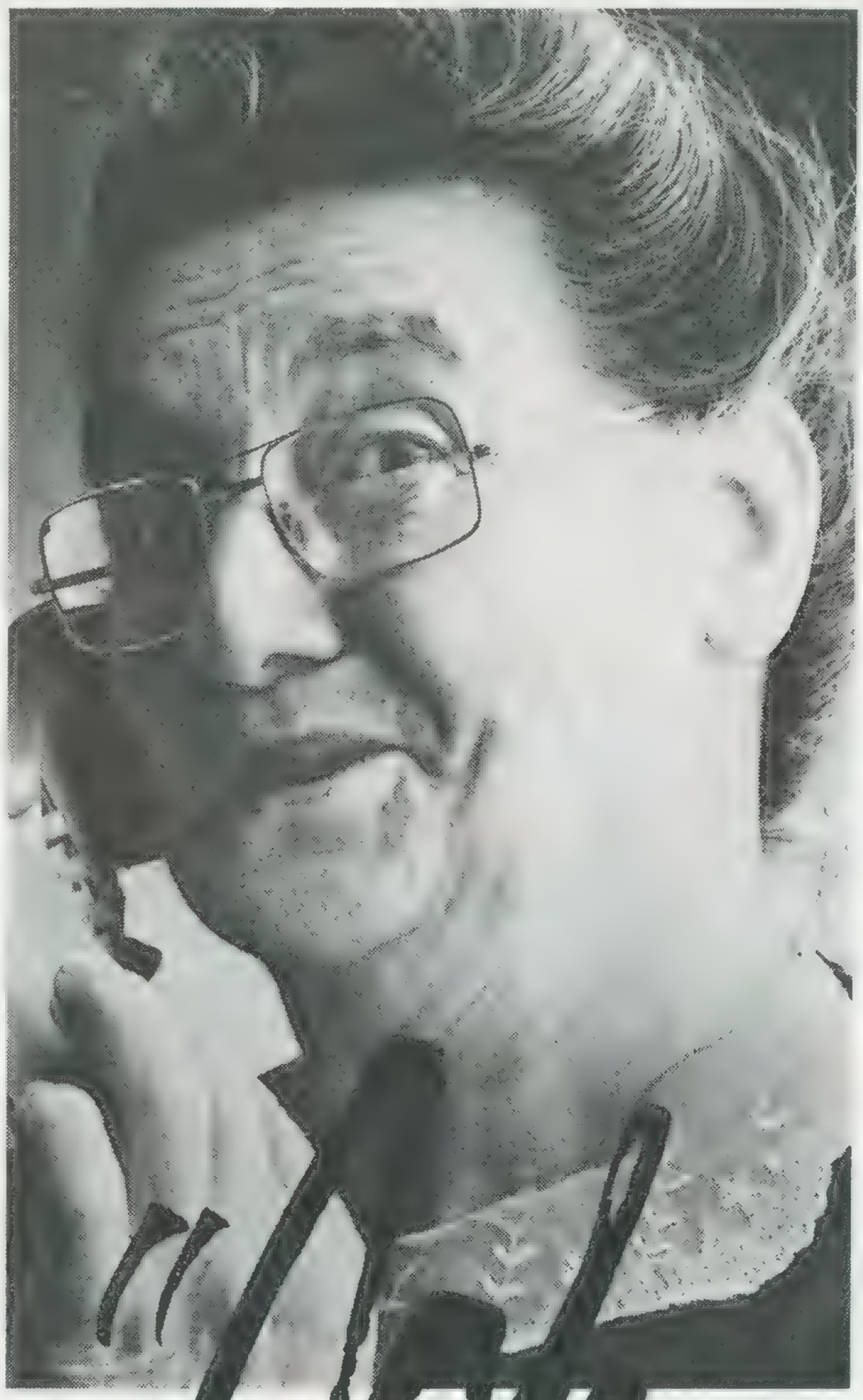

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Hawaii—a fresh look at the state of paradise now

The best places to stay, dine, sight-see: latest news from America's Pacific fantasy isles

BY ROBERT S. KANE

First impressions count as much with places as with people; if only in our subconscious, we take steps to insure their memory. Why else would I have found, when cleaning out Hawaii files prior to a recent return visit to the islands, that I had tucked away for more than three-and-one-half decades a dinner menu from Waikiki Beach's Moana Hotel?

The original *porte-cochère*, as depicted in the menu's line drawing of the 1901 white-frame building—Hawaii's oldest hotel—has been replaced by a striped canopy. The dining room—where, as a sailor in starched white middy, I feasted of a winter Sunday in 1945 on a four-course dinner that set me back all of $1.50—is now a briefing room for tour groups come from—irony of ironies—Japan! And the Moana's garden, still with the giant banyan tree long beloved of locals, is now the site of lively floor shows—a far cry from earlier days when, over a quiet drink, you watched the sun, fiery red, disappear into the Pacific.

No question: Waikiki has long since lost the bucolic ambience that wowed me—an eighteen-year-old out of North Temperate Zone Albany, New York—on my initial visit. The marvel of Hawaii—at least for me, on return visit after return visit—is that even in the bustling Waikiki quarter of Honolulu on the island of Oahu, you know that you're in a one-of-a-kind place. Hawaii never disappoints: it is both the Polynesia of our dreams and part of the U.S.A. that we depend on.

HONOLULU

For many travelers, Honolulu—our fiftieth state's handsome capital and sole metropolis—*is* Hawaii. Today's Honolulu offers exactly what many of us expect of a vacation: lots to explore, extraordinary variety in restaurants, glittering night life, top-rank hotels.

The Royal Hawaiian—a 1920s interpretation of Spanish Baroque, its stucco façade still pink-hued—is, like the Moana, another glorious reminder of pre-World War II Waikiki. It reposes in the kind of tropical garden W. H. Hudson wrote about in *Green Mansions*, its main restaurant and bar edging the sands, its accommodations traditional-style (suites with *lanais*, the Hawaiian word for terrace, are a joy), its public places high-ceilinged. The lobby is a splendid pink-walled space, an unlikely albeit successful mix of crystal chandeliers and walls open to the Pacific.

Next door to the Royal, the high-up rooms of the towering Sheraton Waikiki afford smashing vistas of Diamond Head, the extinct volcanic crater that is Honolulu's ageless trademark. On the other side of Kalakaua Avenue, Waikiki's beach-fronting main boulevard, two more hotel stunners: the forty-story Hyatt Regency Waikiki embraces a pair of octagons linked by a block-long atrium, lush with trees extending several stories skywards, and a trio of sculpture-embellished fountains. The Hawaiian Regent is lower-key, encircling a richly planted patio with two swimming pools.

A fifteen-minute drive from Waikiki, the Kahala Hilton stands on an eight-hundred-foot strand of white sand, in the posh Kahala residential quarter of Honolulu. A beautifully proportioned lobby sets the tone, with chandeliers glittered with thousands of bits of Italian glass, an adjacent bar-lounge, pair of restaurants (one of which—Maile—is an all-Hawaii leader), popular *(Continued on page 273)*

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Photo: Gideon Lewin Jewelry: Lecour Johnson Shoes: Maud Frizon

HAWAII

(Continued from page 267)

nightclub, nearly four-hundred oversized rooms, and vast pools in the garden—one for resident (and very friendly) dolphins, the other for guests.

The trick of Waikiki is to break the lazing-in-the-sun habit, so easily come by, and to explore Honolulu and rural Oahu Island. To see in the gracious Spanish-style main building and the new boldly scaled addition of the Academy of Arts: Old Masters, Americans Gilbert Stuart through Helen Frankenthaler, Impressionists, Pacific treasures. *Note:* Lunches are served in the Academy's café where the excellent cooks are local women volunteers.

An easy taxi ride from downtown, the respected Bishop Museum displays an important collection of Hawaiiana in two charming late-nineteenth-century Richardson Romanesque-style pavilions. Stunner of the lot is Hawaiian Hall, its interior trimmed in local koa-wood and rising three balconied stories, with the star exhibit a stuffed sperm whale fifty-five-feet long. To see as well: thatched houses and the range of feather capes of early Hawaiian royalty through to Captain Cook's map of the islands, and the thrones of King Kalakaua and Queen Kapiolani.

Iolani Palace, wherein King Kalakaua resided, as did his successor, strong-willed Queen Liluokalani, last of the monarchs before U.S. annexation in 1898, is Italian Renaissance with a tropical twist. It is being meticulously restored (much of the work is finished) and welcomes visitors on guided tours that must be booked in advance.

To experience Pearl Harbor, bus/boat excursions take off from leading hotels—and Navy-operated bus tours depart from a number of Greater Honolulu points. Recently opened: the fascinating Pearl Harbor Memorial Museum; it complements the Arizona Memorial, a bridge spanning the hull of the biggest ship lost in the 1941 Japanese attack that precipitated America's entrance into World War II.

A drive around under-appreciated, mountain-centered Oahu island provides enormous pleasure—with good swimming at attractive public beaches along the way. A good bet for lunch: the Hyatt Kuilima Resort; it sits on a breathtakingly beautiful promontory jutting from the island's northern tip; the surf, here, is high and ferocious.

Back in Waikiki, lunch is usually a light meal taken poolside at hotel terrace bars. It's surprising, however, how early people get up for breakfast, moving out of hotels—Waikiki is lovely for early morning walks, while it's still coolish—to new territory. Ideal locales for the day's first meal: the Royal Hawaiian's almost-alfresco Surf Room . . . the towering Hanohano Room—oh, the views!—of the Sheraton Waikiki . . . Smorgy's, beach front in the Outrigger Hotel, with an inexpensive buffet that's the best buy in town . . . and the block-long counter of Kalakaua Avenue's Woolworth's, with always friendly waitresses.

Nighttime dining? Honolulu's restaurants are better than ever! Grandest spots to dine, now: the candlelit Maile restaurant at the Kahala Hilton . . . Michel's, the French restaurant in the Colony Surf Hotel at the foot of Diamond Head . . . the aforementioned Hanohano Room of the Sheraton Waikiki . . . the Hawaiian Regent's esteemed Third Floor . . . Protea—in subterranean quarters under sliding glass windows in the Prince Kuhio Hotel . . . and my candidate for the state's finest restaurant: Bagwells 2424, in the Hyatt Regency Waikiki.

More good dining in Honolulu: Kalakua Avenue's stone-walled Canlis restaurant—a favorite with Establishment Honolulu . . . Wo Fat (Hotel Street)— *(Continued on page 274)*

SOUNDS OF PARADISE

Hawaiian sounds have an enchanting liquid quality. Hawaiian names and words seem all vowels or double vowels, end in vowels. Breaking on the shore, Pacific rollers make a rhythmical shushing noise. Constant trade winds ruffle the pandanus and palm trees, keep flowering shrubs and brilliant blossoms of trees whispering in perpetual motion. Occasional raindrops fall regularly and loudly as the beat of a metronome and add a fresh-paint shine to tropical greens.—D.M.

GOOD FOOD NEWS

In the center of Waikiki, Suntory, a new Japanese restaurant serves three varieties of Japanese cuisine—sashimi, tempura, teriyaki—each in a separate dining room. Both food and service are excellent. Ceremoniously, waiters provide large white bibs for guests. The low-key and streamlined restaurant is on the third floor of Building B in the new three-block-long Royal Hawaiian Shopping Center in front of the Royal Hawaiian Hotel. Signs direct people up escalators to the Suntory. Open for lunch and dinner; reservations necessary.—D.M.

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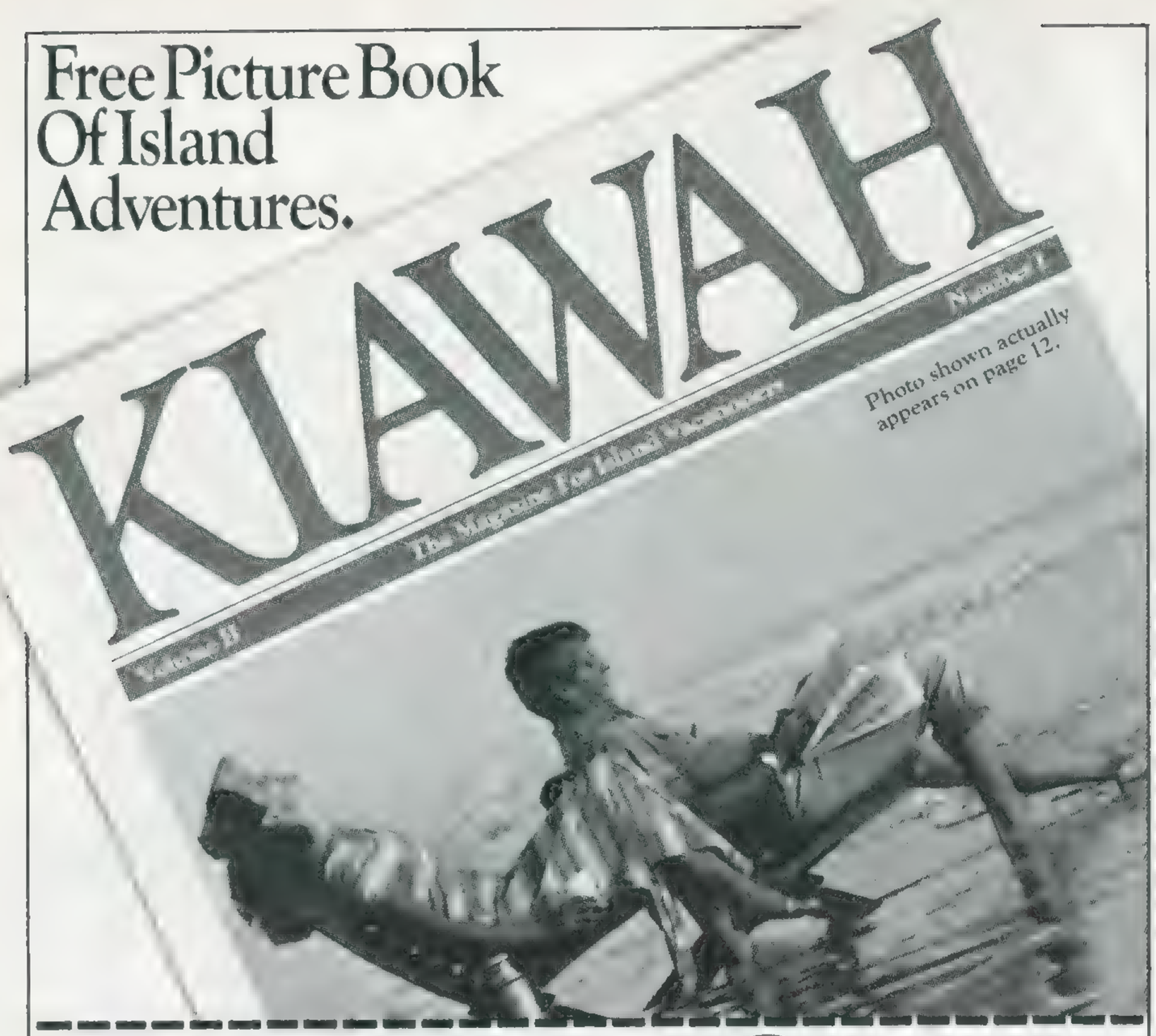

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HAWAII

(Continued from page 273)

for a Chinese lunch in a downtown setting that could be out of a 1940s movie . . . Matteo's (in the Marine Surf-Waikiki Hotel, Seaside Avenue)—for an authentic Italian dinner . . . and Kyo-Ya (Kalakaua Avenue next to Holiday Inn Makai)—for tempura or sukiyaki in a winsome Japanese teahouse.

Best discos in town: Spats at the Hyatt Regency . . . Point After at the Hawaiian Regent . . . Bobby McGhee's Conglomeration at the Colony East Hotel. For splashy Polynesian spectacles: the Dome of the Hilton Hawaiian Village. Quieter bar-lounges: Trappers in the Hyatt Regency and the Ginger Lounge in the Prince Kuhio Hotel.

MAUI

Beyond Honolulu and the island of Oahu, the Neighbor Isle of Maui, centered by a dormant giant of a volcano, offers sparkling white beaches, reliable good weather, considerable diversions, superb places to stay and to dine . . . a whole other Hawaii vacation world.

Kaanapali Beach, with two Robert Trent Jones-designed eighteen-hole golf courses on the gentle slopes that back it, is the prinicipal hotel cluster on the island. Newest place to stay, here, is the just-opened Maui Marriott Resort—a vast nine-story, three-building complex that comprises 720 guest rooms, a three-mile beach, tennis center, and a range of bars, shops, and specialty restaurants including a Japanese steak house. This is Marriott's first resort in Hawaii. Also new on Kaanapali Beach: the atrium-lobbied Hyatt Regency Maui, its three buildings united by a maze of waterways populated with swans and embracing lava-rock crannies, romantic grottoes, waterfalls.

The Sheraton Maui, on Black Rock Promontory, has the widest expanse of Kaanapali sand, is architecturally innovative with an open-ceilinged circular garden of a lobby, orchid plants at every turn, and handsome rooms—each with a moon-shaped lanai overhung with tropical foliage.

A few miles north of Kaanapali, Kapalua Bay Hotel, designed by Rockresorts, is now operated by still another skilled firm of hoteliers, Regent International. The lobby stuns: a three-story-high hall opening onto a broad expanse of garden and sea. For sports enthusiasts, Kapalua has a pair of eighteen-hole Arnold Palmer-created golf courses, a nifty tennis center.

THE $499 SURPRISE!

An incredibly low $499 round-trip fare from New York or Philadelphia to Hawaii is valid now through December 1982 on both United and American . . . provided the airline ticket is purchased seven days in advance and travelers make no stopovers along the way.

On south Maui, the Inter-Continental Maui is a dazzler hotel on eighteen beachfront acres; its La Perouse Restaurant is tops. Its hotel neighbor, Westin's Wailea Beach, comprises a quartet of structures framing a richly planted garden. The decor within is based on batik fabric and wicker. For swimming, there's a choice of pools or the Pacific.

On Maui, Haleakala National Park is the

site of a volcano that has not erupted since 1790. Its gargantuan crater (equal in size to Manhattan Island) is a mass of varicolored cinder cones and wildly formed lava flows. The views—of the crater, of sugarcane and pineapple fields, and of neighboring islands—from the Park's Red Hill Visitor Building are unparalleled in the state.

Nearby, the town of Lahaina (the Toonerville Trolley through the cane fields is an amusing way to get here) is a small but lively one-time whalers town now populated, in large part, by towheaded young people in cut-off jeans. The town's two most fun restaurants are Front Street's Blue Max and Kimo's. The main tourist attraction: Baldwin House, named for a nineteenth-century missionary who lived in it with his wife and six children, preaching and teaching English to the Hawaiians, entertaining whaling-ship captains.

KAUAI

Lushest, loveliest of the major Hawaiian Islands, Kauai is at its most brilliant at Waimea Canyon, a mile wide, some ten miles long, nearly 3700 feet deep with its coloration changing throughout the day: earth tones, golds, and beiges become deep purples, blues, greens. There are lookout points along Rim Road—or it can be experienced aboard a sight-seeing helicopter. Also worth seeing: Kauai's glorious northernmost point, Hanalei Bay, where numerous scenes for the film *South Pacific* were shot.

Agreeable places to stay on Kauai: the recently expanded Sheraton-Kauai, at Poipu Beach on the invariably sunny south coast . . . the newer Sheraton Coconut Beach, near Coconut Plantation's shops and restaurants . . . and the Kauai Coco Palms, set on palm-dotted grounds bisected by a lagoon.

Kauai's newest hotel is the recently opened Waiohai, at Poipu Beach, occupying the site of the simpler and fondly remembered hotel of the same name, now razed. The luxurious replacement, W-shaped after the first letter of its name, has two pools to complement the beach, plus an attractive and excellent French-accented restaurant called Tamarind.

HAWAII

The island of Hawaii is called, more often than not, The Big Island. Its principal draw is Hawaii Volcanoes National Park, home to the mythical goddess Pele, who, according to tradition, lives in whatever Hawaiian volcano is currently in a state of eruption. No one visits the Big Island without a run around its eleven-mile Crater Rim Drive, to take in the staggering mix of lava flows. Another Big Island must: a walk through Thurston Lava Tube, a tunnel traversing a verdant area where streams of lava once passed. The venerable Volcano House, most intimate Sheraton-operated hotel of any I know, is ideal for lunch.

Further afield, the top sight in the town of Hilo is the Lyman House Museum, built within the home of an early missionary and one of the best repositories of historical lore in the Islands. Hilo's charmer hotel, the Sheraton-Waiakea, has a saucy pet goose that waddles up to welcome guests upon arrival and to bid them *aloha* when they leave.

Kailua-Kona, still a village, is the dry and sunny west coast's mini-metropolis. Here, the onetime royal residence Hulihee Palace is filled with more Islands memorabilia. Here, too, boats can be chartered for the state's best deep-sea fishing. To stay in Kailua-Kona, the King Kamehameha hotel has its own tiny beach. For lunch with a view: the up-a-flight quarters of the Original Buzz's Steak House.

Best Big Island news is its new hotel, The Sheraton Royal Waikoloa—stretching across a vast lava field with ancient fish ponds separating it from a long finger of sand that is one of the island's preferred swimming and sunning locales. Public spaces are clean-lined, nobly proportioned, breeze-swept; a three-stories-high coffee shop is built around its own little jungle. Special: weekly *paniolo* (Hawaiian for "cowboy") barbecues in the garden. Mauna Kea Beach, the Skidmore, Owings, & Merrill-designed former Rockresort that has long been considered the island's premier hotel, is just a dozen miles up the coast and at long last has noteworthy competition.

(Continued on page 277)

Splendid isolation: beach, hills, sea at Halawa Bay on the island of Molokai

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HAWAII

(Continued from page 275)

MOLOKAI

Until the Sheraton Molokai opened a couple of seasons back, the island of Molokai was practically unknown to tourists. The occasional traveler would fly over for a stay in one of its few small hotels, perhaps make the journey by mule to the nearby phased-out leper enclave Hansen's Disease Settlement (scheduled to become a National Historic Park) on wild and isolated Kalaupapa Peninsula.

The Sheraton changed things. Spread over twenty-nine acres, this new property comprises a clutch of unpainted wood-frame buildings with a dune-bordered beach as one frontier, an eighteen-hole golf course as the other. Life, here, is low-key: Locals entertain in the bar each evening—and there are steak fries on the sands. Chief daytime diversions: drives through a nearby wildlife park . . . flying excursions to Kalaupapa—where former patients of the leper settlement conduct tours . . . daylong outings—past the series of tiny white-frame churches built by Father Damien, the Belgian priest who served the lepers a century ago when no one else would—on to an idyllic deserted beach at Halawa Bay. ▽

INSTANT POLYNESIA

From mainland U.S.A. to Hawaii, America's Polynesia halfway across the Pacific, the transition happens instantly aboard United and American Airlines' planes. Attendants in long, bright-colored *muu-muus* tuck red hibiscus in their silky hair; stewards wear aloha shirts. Small lavender vanda orchids—a Hawaiian tradition—decorate long cool Mai Tai cocktails, salads.

Access to Hawaii from the U.S. mainland is remarkably easy. American Airlines has three daily flights from Los Angeles to Hawaii—and beginning this June, a new nonstop will take off from San Francisco. American's Dallas to Honolulu run is also nonstop; and from New York and Chicago, flights are direct with just one stop.

United Airlines comes up with a total of fourteen daily flights to Hawaii: thirteen fly nonstop to Honolulu from Chicago, Seattle, Portland, San Francisco, Los Angeles, and San Diego. United is also the only airline to have daily nonstop service from Los Angeles to Hilo on the "Big Island" of Hawaii.

Pan American's domestic and international fleet connects both in San Francisco and Los Angeles with daily 747 Pan Am three-class service to Hawaii.

Beneath a Magritte-blue sky, the sight—from the air—of the spinach-green Hawaiian Islands circled by the enormous Pacific has the surrealist quality of a dream. The spell continues even in Honolulu's vast modern International Airport—all glass and escalators—where arriving passengers are greeted with *leis*, ride a fast bus called a Wiki-Wiki to collect luggage in the central terminal. Outside, gentle, slightly moist breezes stir the air perfumed with the heady scent of flowers.

Note: For inter-island flying, both Hawaiian and Aloha Airlines operate masses of flights to the lovely neighbor isles. These short hops—rarely more than twenty minutes—are ideal for one-day excursions (carrying only a swimsuit) as well as for longer stays.—D.M.

GLAMOUR AT SEA

Every Saturday evening, American Hawaii Cruises' 750-passenger S.S. "Oceanic Independence" sails from Honolulu's downtown harbor on a seven-day cruise of the major Hawaiian Islands. For the ship's lucky passengers—who are greeted with leis as they embark—these nighttime sailings have the glamour of romantic movies. The Aloha Tower, a harbor landmark built in the 'twenties, is floodlit—and the sleek white "Oceanic Independence" is festooned with lights. As the ship lifts anchor, a whistle blows, an orchestra plays Hawaiian melodies, colored streamers linking the ship to land break and flutter in the air.

On her seven-day cruise, the "Oceanic Independence" makes two ports of call (Hilo and Kailua-Kona) on the Big Island of Hawaii, plus puts in at the islands of Kauai and Maui.

News: Beginning in June, American Hawaii Cruises puts a second ship—the S.S. "Constitution"—on the Islands circuit. She will sail every Sunday night, follow the same itinerary as her sister ship. The "Independence and Constitution" are the only U.S. flag passenger vessels with U.S. crews in the world today.—D.M.

Security.

LE RIVAGE

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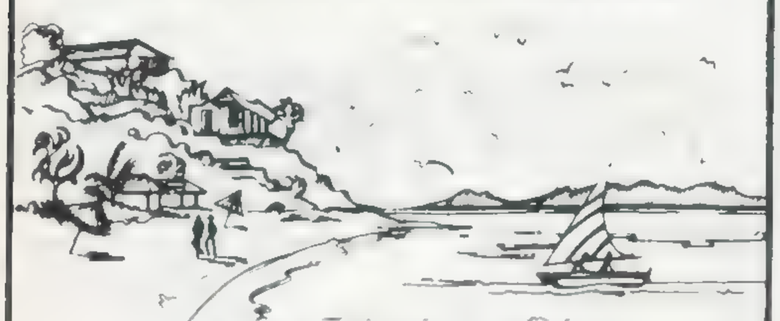

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TRAVEL

Discovering a new place in the sun —Honduras

Honduran finds: Mayan ruins, tribal towns, endless beaches

BY L. A. MORSE

To go to Honduras—one of the least-known, least-visited countries of Central America—it's necessary to be a little adventurous . . . but not very. The serious troubles of its neighbors—Nicaragua, Guatemala, and El Salvador—have not spilled into Honduras. The country—with over four hundred miles of beautiful Caribbean coastline—is safe, secure, stable; with the exception of a few border areas, it can be traveled with confidence.

Because the tourist industry in Honduras is still in its infancy, every amenity will not always be available. On the other hand, the lack of tourism means that prices are far below Caribbean levels and that people treat you as a potential friend rather than as a potential source of foreign exchange. It also means that Honduras offers the opportunity to discover some absolutely wonderful places before they become "destinations."

* * *

The Caribbean port city of Tela is about an hour's drive from San Pedro Sula—the commercial capital of Honduras and the most convenient city for U.S. travelers to fly into. The road to Tela passes through huge banana plantations—and ships bearing the Chiquita insignia are almost always in Tela's port, loading day and night tons and tons of bananas brought in by train.

Small, quiet, with tin-roofed, faded-pastel wooden houses built on stilts and many more bicycles than cars, Tela could be a movie set of a sleepy tropical port. Thick palm trees shade the central square, where street vendors sell snacks and young couples hold hands as they look into a cage filled with tropical birds. Oddly enough, bananas are hard to find in the town market; on the other hand, large juicy pineapples are not.

There are a number of modest hotels in town . . . and there is the Telamar—one of the greatest finds in the Caribbean. Located just outside of town, the Telamar is set on half a mile of palm-edged white beach that stretches in magnificent emptiness further than can be walked, further even than can be seen. The Telamar compound used to house the executives of United Fruit (the Chiquita people); but several years ago the *(Continued on page 282)*

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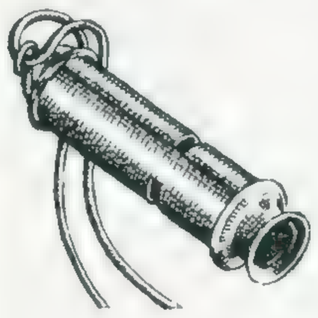

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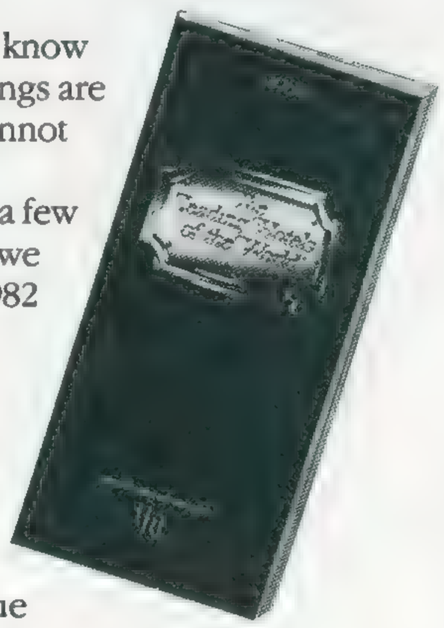

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HONDURAS

(Continued from page 278)

company moved their headquarters, and the compound was converted to a resort complex. With manicured grounds, a beach-front restaurant, a poolside bar, sauna, Jacuzzi, tennis, and golf, the Telamar manages to be immensely comfortable without being unnecessarily fancy or pretentious. And best of all, a very large double room costs $32.50 a night for two persons.

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Sunset view of Trujillo—mountain-backed village on the Honduran Caribbean coast

families or small groups traveling together. Rates run between $55 for a two-bedroom villa and $130 for those with four bedrooms.

On the beach two miles west of the Telamar, the Black Carib village of San Juan seems suspended in another century. The Black Caribs (*Garífunas* in their own language) are descendants of black slaves and Carib Indians expelled by the British from the Caribbean island of St. Lucia two hundred years ago. One boatload reached the Honduran mainland, and there are now about one hundred thousand Garífunas living in small villages all along the north coast of the country.

Walking up from the beach, you may hear drumbeats signaling San Juan's frequent celebrations. The music's West African origins are immediately evident, as are those of the thatched huts standing on stilts in the tall grass. In the village, women dance sensuously, in front of small fertility figures constructed out of branches and leaves. A visit to San Juan is a fast trip back hundred of years, to a peaceful world where it seems nothing ever changes, or ever will. The walk home along the deserted beach—perhaps broken from time to time for a couple of swims in the clear, calm waters of the Bay of Tela—provides a gentle transition back to the present.

* * *

The town of Trujillo, 120 miles directly east of Tela (over two *(Continued on page 285)*

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HONDURAS

(Continued from page 282)

hundred miles by road), must be what Acapulco was like fifty years ago. Columbus' first landing on the American mainland took place near this spot in 1502. Founded in 1524, Trujillo is one of the oldest cities in the Americas, and for many years was a major port for shipping New World gold back to Spain. However, except for the ruins of an old fortress, there is little evidence of the town's early history. Now, Trujillo has fewer than five thousand inhabitants; quiet in its isolation at the end of a 150-mile dirt road, it is the last settlement of any consequence before the beaches and lagoons of the Mosquitia Coast that runs to the border of Nicaragua.

Trujillo is reached by air or by road from the port city of La Ceiba (sixty-five miles east of Tela). The short flight in an ancient DC-3 is certainly the easiest way to get to Trujillo—but the six-hour bus ride provides an intriguing glimpse of Honduras—the land, the people, their way of life.

Whether by plane, car, or bus, Trujillo is worth the trip. Green mountains rise steeply behind the weatherworn buildings of the town, built on a cliff overlooking the Bay of Trujillo. An absolutely empty beach runs for fifty miles around the glassy smooth water of the magnificent bay.

Not surprisingly, there is little to do here. There are the Garífuna villages of Santa Fe and San Antonio to visit, there are hills to climb, there is the nearby Guaymoreto Lagoon with birds and monkeys in a primeval setting. And, of course, there is the empty, endless beach. Mostly, though, Trujillo offers peace, isolation, and the experience of being in a place that has seen very few outsiders.

Needless to say, international-class accommodations have not yet been built in this town. The Hotel Colonial, on the main square and overlooking the bay and the old fortress, provides simple, clean, perfectly acceptable double rooms for $15 for two. The big surprise in Trujillo is that this little town now has one of the best restaurants in Honduras. La Cueva del Pirata (Pirate's Cave) was opened in the spring of 1981 by a remarkable man named Justo Perez. He grew up in a tiny village in the Mosquitia jungle, took two university degrees in the United States, was a high-school vice principal in Wisconsin, and eventually went to France where he trained as a chef. Now, Justo is doing what he most likes, serving exquisite lobster, shrimp, and fish in a delightful open-air, thatch-roofed restaurant right on the beach. He's also in the process of adding a swimming pool and some bungalow-style hotel rooms; and, when these are completed, Trujillo will be an even better place to visit.

* * *

The Mayan ruins of Copán are among the most spectacular pre-Columbian sites in all of the Americas. Copán is an easy 125 miles southwest of San Pedro Sula on a very good, recently completed highway. As the road begins to climb into the mountains, palm trees give way to firs, and the air becomes cooler and clearer.

There is no advance preparation for the site. Nothing is visible from the road. The entrance through a cool, dark tunnel of trees leads to an expanse of brilliant green grass. And then the ruins appear. Off to *(Continued on page 286)*

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HONDURAS

(Continued from page 285)

the right, a small pyramid and, beyond, larger and more elaborate structures, all constructed of grey stone. To the left is a large open plaza studded with the famous stelae of Copán—stone pillars covered with complex hieroglyphs and intricately carved twelve-foot-high human figures. Surrounding everything: mountains, and dense forest, and silence.

Mayan super-site: Great Plaza of Copán, above, mysterious, intricately carved stelae surrounded by dense forest

Copán was a flourishing city for hundreds of years, reaching its peak between A.D. 465 and 800 as the artistic and scientific center of the Classic Period of Mayan civilization. (A carved altar commemorates a conference of ancient Mayan astronomers held at Copán in the eighth century for the purpose of rectifying their calendar. The measurements of this calendar were nearly as precise as anything we have achieved using the most modern scientific instruments.)

Shortly after A.D. 800, however, Copán was apparently abandoned, the jungle took over, and it was lost to the outside world for a thousand years. The reasons for this collapse (which also occurred around the same time at Tikal in Guatemala, and at other Mayan centers) are still unknown. A rebellion or revolution seems the most likely explanation, but a definitive answer has not yet been discovered; and the ruins of Copán, like the people who built them, remain silent, tantalizing enigmas.

In terms of size and architecture, other Mayan sites may be more spectacular. However, nowhere in the Mayan world—perhaps nowhere in all of pre-Columbian America—is there finer or more beautiful carving than that found at Copán. Realistic human figures, each with its own personality (stone portraits of rulers or priests?) stand next to stylized gods; easily recognizable jungle animals intertwine with fantastic mythological creatures; skulls, skeletons, and grotesque demons decorate walls and steps. A hieroglyphic stairway is thirty feet wide, sixty feet high; the individual blocks that compose it are carved with twenty-five hundred separate glyphs, almost none of which have been deciphered. Obviously, the stairway tells an important story. But what? In a way, the stairway is a perfect symbol for Copán—beautiful, spectacular, intriguing, but ultimately a mystery. ▽

HONDURAN HOW-TOS

The best time to visit the north (Caribbean) coast of Honduras is from the middle of February to October—before the rainy season.

Air Florida flies to Honduras (San Pedro Sula, and the capital, Tegucigalpa) from New York and Miami. The Honduran airline TAN also goes from Miami; and SAHSA, the other Honduran carrier, flies from New Orleans.

Roads in Honduras connecting the main cities and towns are good, and there is very little traffic. With a car, a great deal of the country can be seen in a short period of time. Rental cars cost about $30 a day.

The spectacular Mayan ruins at Copán are an easy day trip by car from San Pedro Sula. For those wishing to spend more time at the site—and it is nicest in the early morning or late afternoon when there are few other visitors—the Hotel Marina in the pretty Colonial town of Copán Ruinas half a mile away offers simple accommodations.

The tourist office in San Pedro Sula (Instituto Hondureño de Turismo, 4 Calle N.O., near 3 Avenida) sees few visitors, is always happy to provide maps, advice, and assistance.

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Psychotherapy: does it really help?

Surprising results of newest research: Is the "talking cure" worth the time and money? Or, can you do it yourself?

BY BLYTHE HOLBROOKE

While psychotherapy chic has gone the way of Black Panther parties, and the phrase "my therapist says," is dropped with mercifully decreasing frequency, what was once fad has become an institution affecting the way we think and feel and talk. But for all the psychobabble that assaults us, remarkably little is known about the facts of therapy. Does it, for instance, work? If so, which treatment is best for what problem? How does one choose among the nearly two hundred and fifty "brands" of therapy?

While most serious mental illnesses have a physiological basis that makes them more responsive to drugs than to talk (and still others are tragically incurable), the vast majority of people who are seeking help need counseling—not chemicals. Is classical Freudian analysis the one true way, or might shorter-term therapy with a psychiatric social worker, psychologist, nurse—or even group therapy—work just as well?

There are nearly one hundred thousand psychotherapists dispensing over seventeen billion dollars worth of "healing" annually. While this figure is but a fraction of the nation's overall—$146 billion—annual health-care tab, it is still big business. Psychotherapy is an unruly, unregulated, recession-proof jungle of a growth industry. Each year, twenty-five million Americans seek mental-health treatment, yet there is no standard for what constitutes good therapy.

"There is no consumer's guide to therapy," notes Gerald L. Klerman, M.D., professor of psychiatry at Harvard Medical School. While Congress is considering a bill that would set standards for reimbursable treatment by non-medical professionals, the Hill's current fiscal conservatism argues strongly against its passage. So does a critic of psychotherapy like Donald F. Klein, M.D., professor of psychiatry at Columbia University College of Physicians and Surgeons, who told the Senate Finance Committee in 1978 that, "The best psychotherapy studies do not incite optimism, since most do not show beneficial effects, and, at times, even show harmful ones."

When a professional like Dr. Klein testifies to psychotherapy's inability to prove itself, one sits up and takes notice. But, though many aspects of therapy are still controversial and inadequately studied, the vast majority of recent studies show that therapy does work. Patients do get better.

"Psychotherapy benefits people of all ages as reliably as schooling educates them, medicine cures them, or business turns a profit," conclude University of Colorado psychologists Mary Lee Smith, Ph.D., Gene V. Glass, Ph.D., and coauthor Thomas I. Miller in *The Benefits of Psychotherapy* (The Johns Hopkins University Press). Critics often undermine pro-therapy findings by recalling that, over time, even the untreated get better; but, in their review of nearly five hundred studies, Smith, Glass, and Miller found that *those in therapy got better faster.*

Why therapy works is another, more mysterious matter. Despite all the ink spilled drawing theoretical distinctions between therapies, Smith, Glass, and Miller found—to their surprise—that all types of talk therapy produced similar results.

Not only were all talk therapies equally good, but even the much-touted psychotropic drugs (such as Valium, lithium, and Elavil) showed only a slightly larger effect—no "miracle" when weighed against the drugs' possible negative side-effects, such as addiction. While many laymen believe drugs enhance the effect of talk therapies, the combined effect of the two therapies is only slightly above their separate effects.

Recent research into therapy's "active ingredients" has produced some other startling findings: among *(Continued on page 290)*

(Continued from page 289)

them, that more experienced therapists may be no better than beginners. While studies have shown that more experienced therapists are more "seductive" (that is, better able to keep patients in therapy), Smith, Glass, and Miller found "no relation between years of experience and magnitude of effect."

Another surprise: Lester Luborsky, Ph.D., professor of psychology in psychiatry at the University of Pennsylvania Medical School, found that the competence rating given a therapist by his superiors was not predictive of patient improvement. What did matter was the therapist's empathy, warmth, and genuineness—as perceived by the patient. Similarities between the therapist and the client in age, social, economic, and educational status also contributed to a stronger patient/therapist "helping alliance." But despite the traditional emphasis on providing the patient with "insight," quantitative research has yet to find a tie-in between patient improvement and aptness of interpretation. Still more interesting: "Possibly the patient's qualities are even more important for his improvement than the treatment he receives," according to Dr. Luborsky. With psychotherapy as with so much else, it seems, the rich get richer. High social status, income, education, and IQ all bode well for rapid improvement. An open attitude, self-awareness, and strong ego also speed recovery.

Other good signs are freedom from psychosomatic complaints, "likeability" as rated by the therapist, and—believe it or not—feeling terrible. According to Dr. Luborsky, who has studied factors influencing therapy outcome, "Almost any affect is better than no affect, and anxiety and depression are probably the two best affects" for predicting a positive outcome. Paradoxical? Not really. The pain motivates the patient to work at getting better.

Another unexpected finding: the success or failure of a previous try told little about any subsequent therapy's outcome. If at first you don't succeed, you may well benefit by trying again with a different therapist. On the other hand, you may find you're not "improving" because you're already healthy. According to some surveys, 15 percent of the population may have diagnosable mental disorders and up to 80 percent of the population could benefit from therapy. Others find that estimate high. "Forty percent of the population is depressed at some point during the year," notes Dr. Klerman, "but only 5 percent experience the weight shifts, sleeping difficulties, and apathy of clinical depression. Obviously, there's a lot of unhappiness and not everyone should go into psychotherapy." Klerman feels that the best candidates for therapy are not those who have suffered real external losses but, rather, people who have begun to suspect "that they're causing their own problems and are their own worst enemies."

"If you have severe mood swings or hallucinations, of course you need help," says Jerome D. Frank, M.D., professor emeritus of psychiatry, Johns Hopkins University School of Medicine. "But, in the main, need is a very subjective thing."

But here we come back to psychotherapy's Catch-22. While therapy does offer some aid to the deeply disturbed, if you're the kind of person therapy would help a lot, you're probably also someone who would get better on her own anyway. "It's really a question of whether you want to sweat it out," says Dr. Frank. While it's certainly more macho to go it alone, it actually might *not* be thriftier. The cost of therapy has to be weighed against the decreased productivity and higher general health costs of the disturbed who are not in therapy. One study found that a single session of psychotherapy cut the patient's yearly general-practitioner visits by 60 percent! While stressing the need for further investigation, the Office of Technology Assessment study found that "for some problems, psychotherapy appears to be cost beneficial."

Up to a point. While you shouldn't be ashamed of seeking help, neither should you feel you must sign up for several years' worth of analysis. The relative merits of short- vs. long-term therapy are far from clear, but the trend now is towards short-term help; on the average, just twelve sessions spread over three to six months. Only 10 percent of those in treatment remain a year or more. Morris Parloff, Ph.D., chief, Psychosocial Treatments Research Branch of the National Institute of Mental Health, calls lengthy classical analysis a "luxury," while Dr. Frank considers it "a special, expensive education" best suited to those "with strong egos who are not very sick to begin with."

"It's all Thomas Jefferson's fault, really," laughs Dr. Frank. "The first draft of the Declaration of Independence read, 'Life, liberty, and property,' then he changed it to the 'pursuit of happiness.' Still, the *pursuit* is all that's promised, yet in our society we have the notion that we're always supposed to be happy. But life, as the philosophers have always told us, is just not like that." Much of what ails you may not be mental illness at all, but simply what Freud called the ordinary, normal miseries.

What does all this mean when it comes down to selecting a therapist? First, have a general medical examination to rule out physical causes. Then, if your health checks out, ask your doctor and knowledgeable friends for the names of several board-certified practitioners. While it's best to avoid "fringe" therapies (those making excessive claims while barring outside research), most therapists belonging to such groups as the American Psychiatric and the American Psychological Association should prove helpful. (Check if any, are covered by your medical insurance.)

Don't be discouraged if you can't afford "the best" psychiatrist. No group has a monopoly on good results. Studies show even group therapy results are on a par with those of private sessions.

Once you get the names of several professionals, go see two or three. "Shop around. If you don't feel comfortable, find someone else," says Boston University psychologist Leonard Saxe, Ph.D.

"In the very first interview, you either hit it off or you don't," says Dr. Luborsky, who believes you should leave a good first interview already feeling "this is going to be helpful."

With or without therapy, it's better to keep expectations life-size and stop expecting miracles, even of therapy. Psychotherapy *usually* makes *most* people feel "somewhat" better. This is nothing to be sneezed at, but it is not the magical transformation some might think they desire. But perhaps the best thing psychotherapy may do is loosen the hold of that desire. It becomes possible, even pleasant, to face the prospect of living with yourself, of being yourself as you are in the world as it is. ▽

VOGUE, March, 1982

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YOU & LOU

Reading basics—for your eyes' sake

What you need to get through the paper glut with speed, comfort, and joy

BY CHARLOTTE FELDMAN-JACOBS

"Reading is to the mind what exercise is to the body," said Sir Richard Steele almost three centuries ago. But Sir Richard had only the *Tatler* to deal with and perhaps a few books. While his maxim is still appropriate, today's reader is as much in danger of developing reader overload as tennis elbow.

One besieged editor copes with her overload—brought on by her many specialized magazines and computerized mailings—by periodically throwing away the bottom of the pile on her desk. While efficient, this provides more exercise for the arms than for the mind.

There are better solutions—ranging from medical help to new reading techniques to rearranging your office. The first, and the simplest, is to be ruthlessly selective in what you read. "Remember what reading really is," advises Anne McKillop, Ph.D., professor of psychology and education at Columbia University's Teachers College. "It is extracting information from the text, not just moving one's eyes over the page."

Prof. McKillop, until recently director of the college's Reading Center, says that many people are still shackled by such grade-school commandments as "Thou shalt read every page of a book, beginning with page one." What she calls "mature reading," on the other hand, is knowing what you want from a book. Use the table of contents, read only the first and last chapters if that's all you need—"Get what *you* want from the little black marks on the page," she says.

Joel Sperber, an Ed.D. in reading and developmental psychology and a New York reading consultant, suggests asking yourself, "Why am I reading this? Is it for information, for enjoyment? Do you know what it is you're supposed to be doing, how to go about doing it, and how to know you've done it well enough?" A major mistake, Sperber says, is to read the same way for all purposes. Decide what has to be read, what can be skimmed, and what can be tossed. "This type of structuring is freeing rather than restricting."

A second solution is to identify what reading skills you need and then sharpen them. If there is such a thing as a glamorous reading skill, it's speed-reading. Since the early 'sixties, when legendary speed-reader John F. Kennedy had the White House staff take Evelyn Wood's reading course, adults have flocked to classes at high schools, universities, and independent programs. In his recently published book, *How To Read Faster and Better* (Simon and Schuster), Franklin J. Agardy, Ph.D., director of Evelyn Wood Reading Dynamics, Inc., identifies three habits that retard reading: speaking each word to yourself, reading only one word at a time instead of a block of words, and backtracking to make up for loss of concentration. To remedy these habits, the Evelyn Wood program recommends using your finger to lead your eyes across the page. By following your finger you can speed up your eye movement, eliminate subvocalization, and improve concentration, Agardy writes.

But speed-reading has its limitations—there are times when you should read slowly. "You can't read poetry or income-tax instructions fast," says Prof. McKillop. (This brings to mind Woody Allen's line about flipping through *War and Peace* in minutes, after graduating from a speed-reading course. What he learned: "It's a book about Russia.") Sperber, too, is skeptical about such courses, saying the eyes cannot focus as fast as the courses wish. The result, he says, is that the reader "sees" only about two words per line and comprehension is sacrificed.

For some people, the goal is not reading quickly but reading comfortably—without headaches or exhaustion. If you are one of these people, your next stop should be an eye doctor. You may need eyeglasses or a prescription change, according to Alan Weseley, M.D., a New York City ophthalmologist. Or it may be that your eyes have every right to be tired. "If you use your eyes all day and then try to read at night, you'll be tired." For this, Dr. Weseley kindly prescribes sleep.

"But, there are times when we have things we have to read," says D. Leonard Werner, optometrist and chairman of the clinical sciences department at the State College of Optometry of the State University of New York, "even when we are tired." Go ahead and read, Werner says. Contrary to what our mothers told us, reading when we're tired, or even with a flashlight in the dark, won't damage our eyes, only make them a little more uncomfortable.

But *should* you speed-read "War and Peace"?

Progress itself is the cause of much of our eye fatigue. Our modern offices with their flashy interiors and new technologies may be hard on the eyes. The fluorescent lighting in most offices is one villain. The fixtures are usually on the ceiling and focus the light in front of us, creating disturbing glare. Dr. Weseley recommends a desk lamp with an incandescent bulb, which is less glaring, and focusing the light to the side. If you're stuck with the fluorescent lights, arrange your desk so the light falls behind you instead of in front; and, if you wear eyeglasses, have a little tint added to the lenses to cut down on glare.

Modern offices are often designed without windows and with patterned floors and walls—making it a challenge to give your eyes a break, according to Dr. Werner. If you're reading for a long time, he says, you can refresh your eyes, and your body, by getting up and looking out the window. Just looking up from the page toward a spot about twenty feet away will relax the eyes and win you a little more time to read. If, however, there is no relaxing vista from where you sit, looking up will not rest your eyes but strain them further.

Computers, with their display terminals and eye-punishing readouts, are also to blame. Simply looking up at a display terminal, instead of down as is usual for printed matter, can throw your vision off, Dr. Werner warns. This can sometimes be remedied by raising your chair, and is just one of many solutions your eye doctor may offer if you accurately describe your situation. The glare and occasional blurriness of computer screens can produce vision problems as well, Dr. Weseley says. He suggests that corporations could increase employee comfort and productivity by investing in filters or by fine-tuning equipment.

Another possible problem, according to Sara Shippman, chief orthoptist at New York Eye and Ear Infirmary, is convergence insufficiency, the inability to pull your eyes together comfortably when reading. Shippman, whose specialty involves diagnosing and treating eye-muscle problems under the supervision of an ophthalmologist, says you should begin to suspect convergence insufficiency if your eyes work well together usually but get abnormally tired when you read. Other symptoms include general fatigue, especially in the afternoon or evening, and a "pulling sensation" or headache across the brow and nowhere else.

Karen Fallis, M.D., now a New York City ophthalmologist, discovered as a first-year resident with piles of reading that she had convergence insufficiency. "I'd read for fifteen to twenty minutes and I'd get so tired, and not just my eyes. I'd get a brow ache and double vision, and I'd have to stop reading." Dr. Fallis finally went to see Shippman, who instructed her to do two simple eye exercises, two or three times each day. The exercises consist of looking through prisms, which force the eyes out, and then consciously pulling them back in. Shippman says that as a runner builds up stamina for a marathon, the eyes build up convergence to read.

"The symptoms of convergence insufficiency," Shippman says, "are two million times worse than the problem itself." Though the cause is unknown, the solution is simple—usually two or three office visits, home exercises, and possibly follow-up exercises.

Both Shippman and Dr. Weseley, however, emphasize that the real stumbling block of convergence insufficiency is that its diagnosis is usually missed in the course of an eye examination. "Unfortunately," says Shippman, who like other orthoptists sees only patients who are referred to her by an ophthalmologist, "some people go for years with eye muscle conditions, accept them, and live with them." She suggests that if you are getting sufficient sleep and are not reading excessively yet still experience discomfort when you read, then you should be suspicious. "One basic rule of thumb," she says, "is that you should be comfortable when you read; you shouldn't suffer."

Sperber takes this one step further: You should enjoy reading, he says, and do it at a special time and place each day. This applies to light as well as to technical reading. "Set up a comfortable chair, a good light, and don't allow disturbances," he insists.

"When you're reading, just be reading," Sperber says. "Even if it's business material, you're treating yourself because you're giving yourself a nice way to do it." ▽

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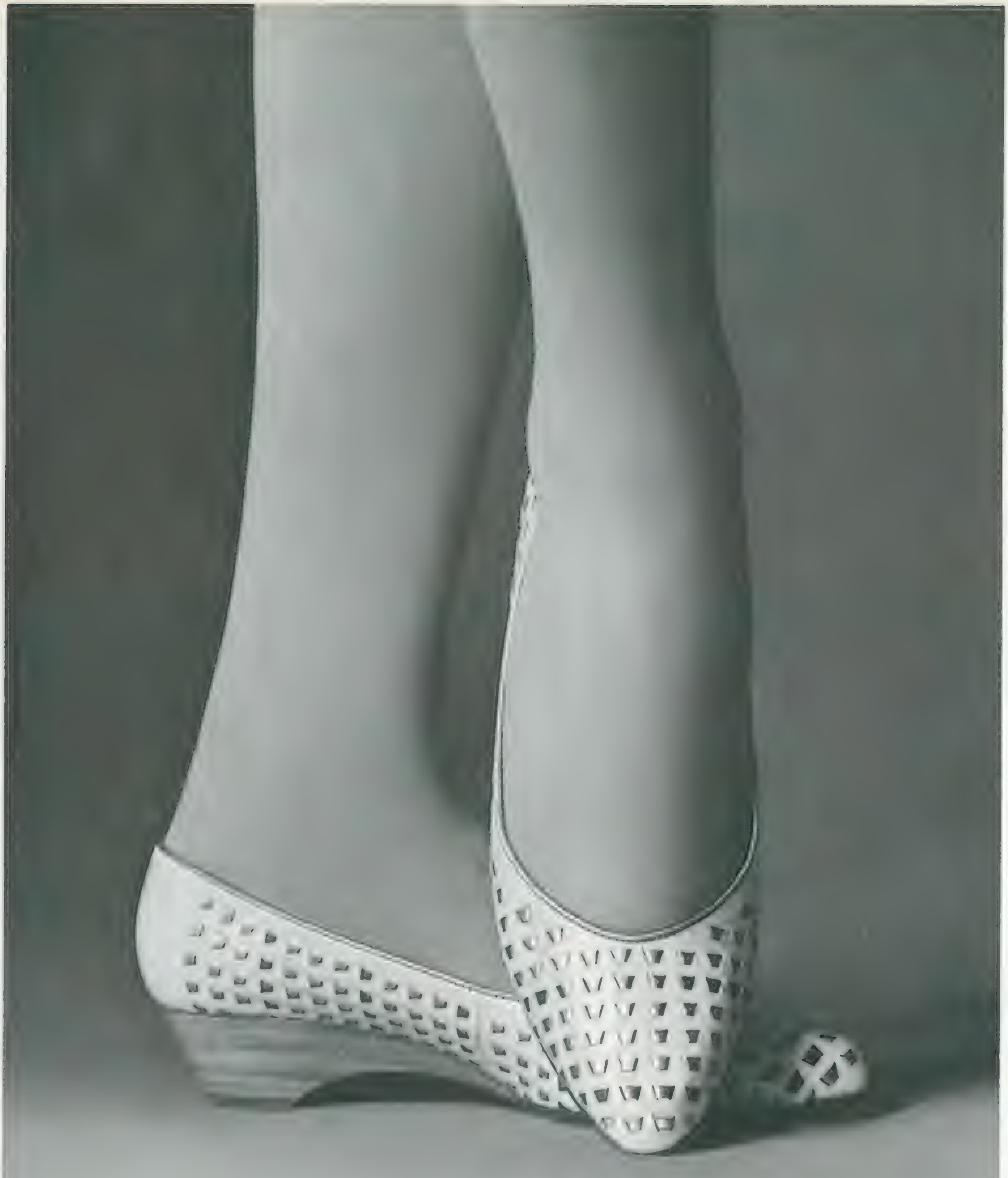

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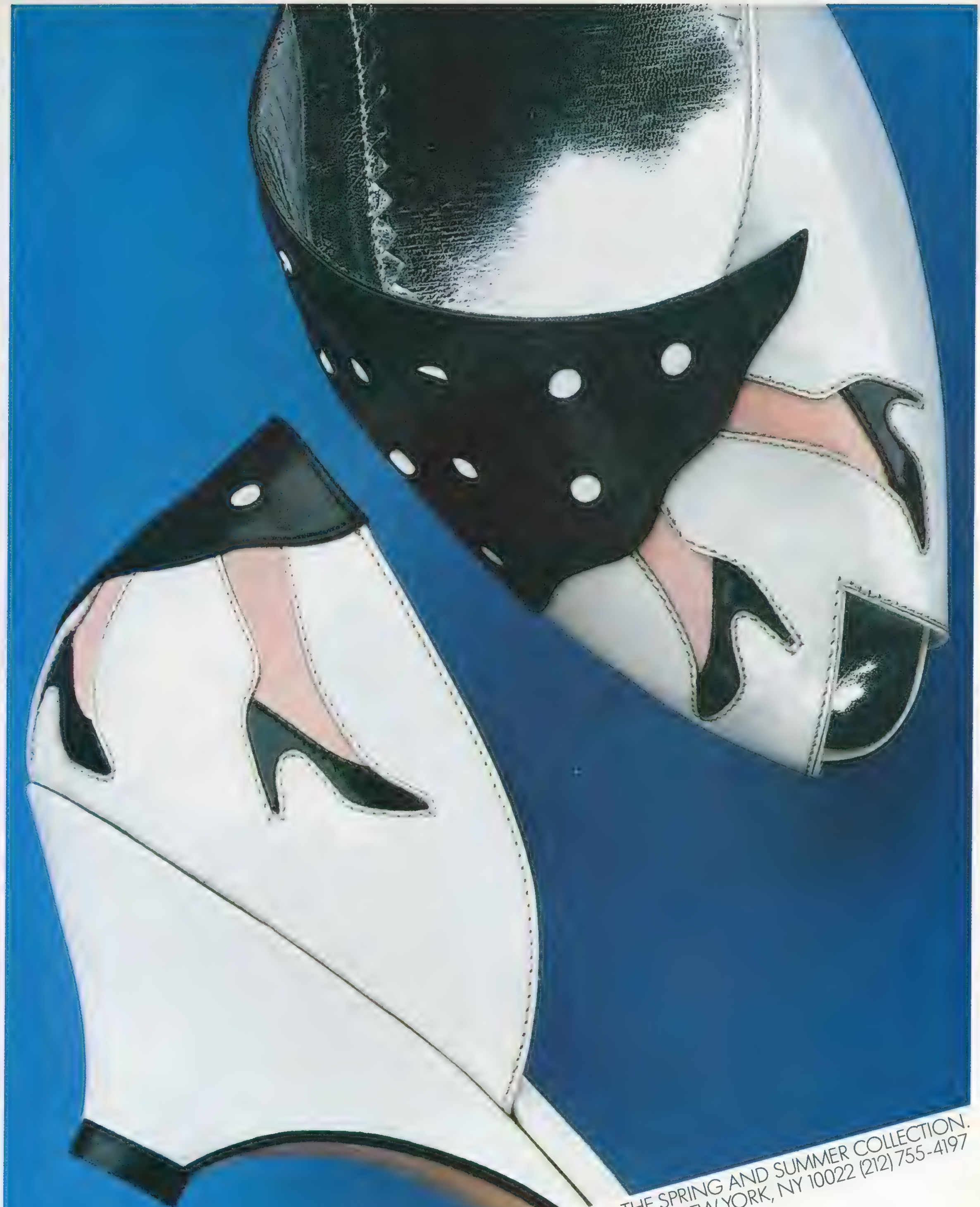

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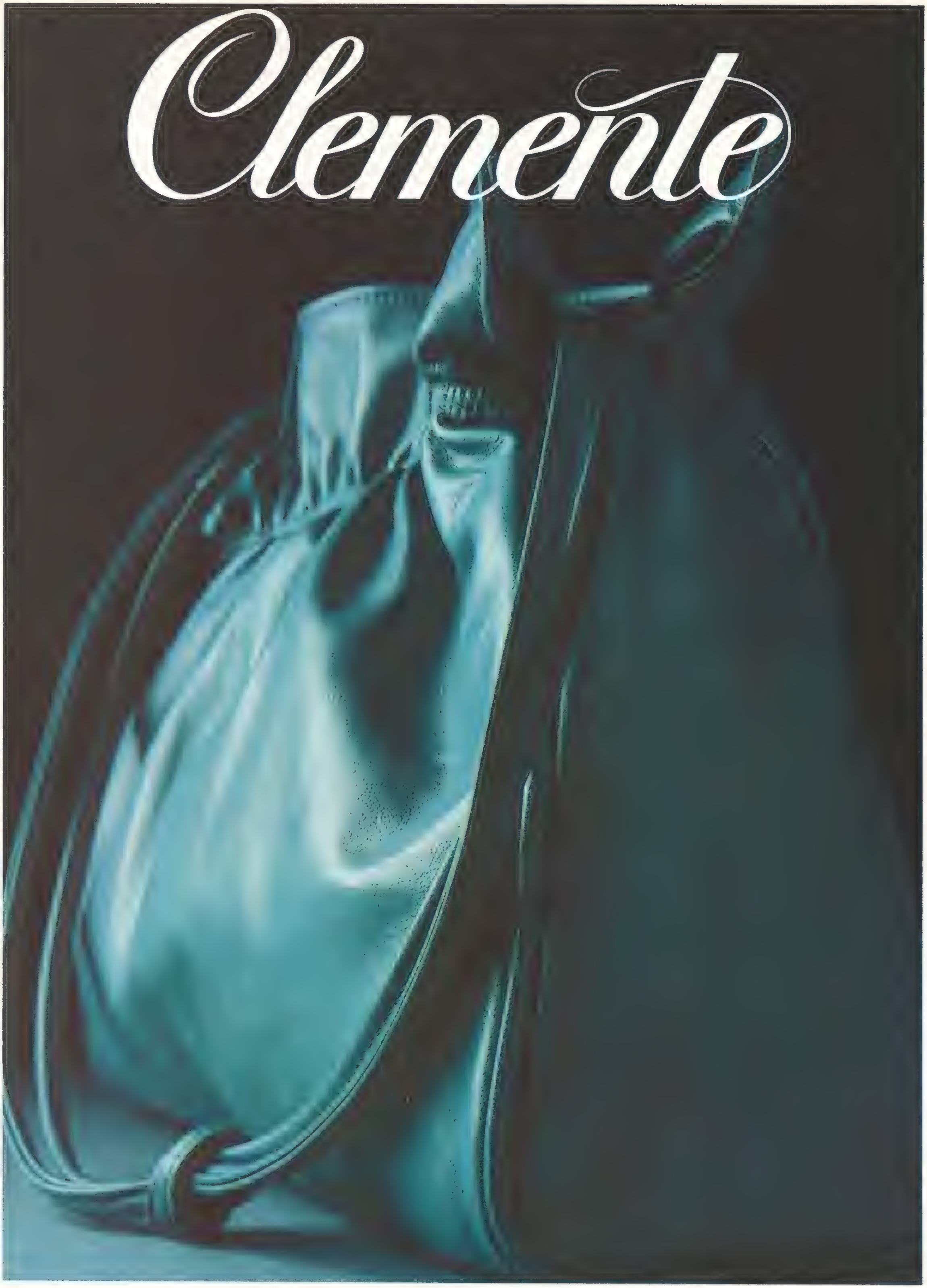

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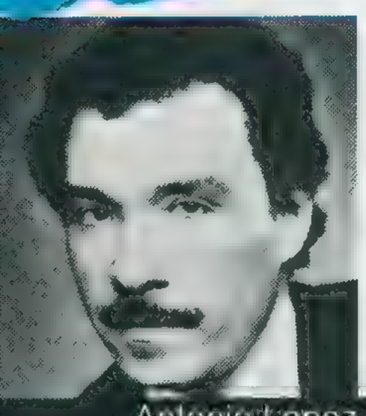
VOGUE'S View

Designers talk about dressing at night...quality at a price ...summer foot looks

Edited by June Weir



INSIDE FASHION

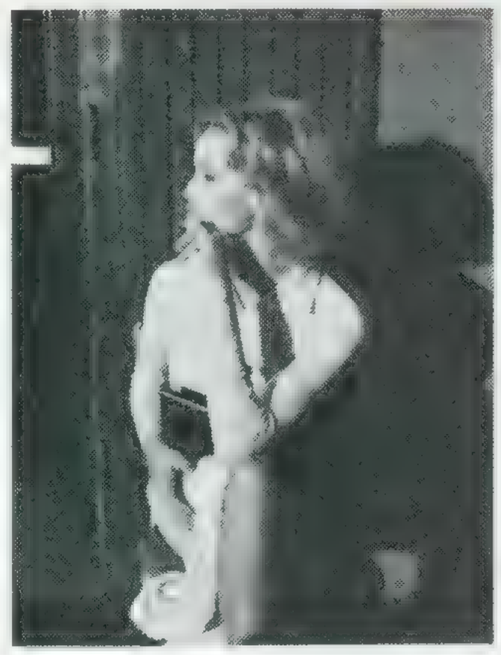
A behind-the-scenes look at one of fashion's most colorful personalities

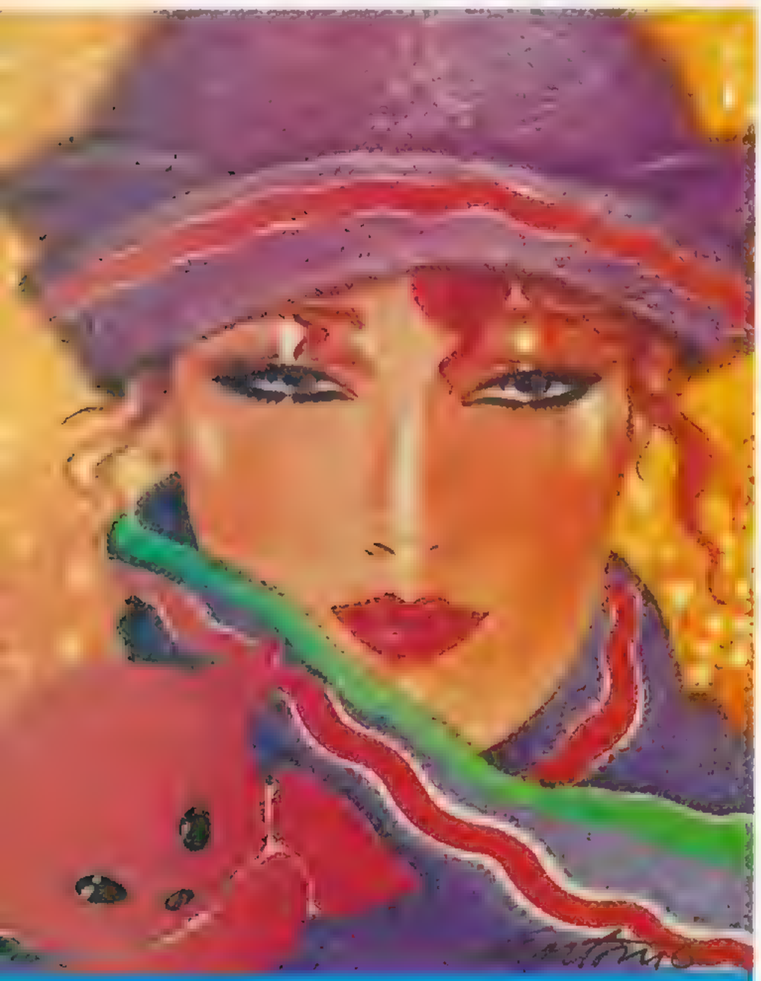
Antonio Lopez, *above,* is considered one of the leading fashion illustrators of our time

The fashion names most people recognize belong to designers. Behind the scenes, however, there is another group—photographers, models, illustrators, stylists, hair and makeup artists—as vital to the fashion industry as the designers themselves. Antonio Lopez is part of this international fashion circle, sought out by designers, stores, and magazines around the world. This month, with the publication of his first book, *Antonio's Girls* (Congreve Publishing), the insider goes public.

From the moment his drawings were first published—in *Women's Wear Daily* and *The New York Times Magazine*—in the early '60s, Antonio has been in demand. His work has appeared in practically every important fashion publication in the world. He has designed advertising campaigns in the United States, France, Japan, and Australia . . . has done illustrations for French designers such as Yves Saint Laurent, Chloé. Antonio loves girls, loves night-life, has discovered some of the most beautiful models of our time—including Jerry Hall. *("View" continued on page 307)*

"I always want to know what's new," Antonio says, "that's why I love the street. I get so many ideas just walking around in New York or Paris. I take the subway . . . I go to nightclubs—to see what's happening. Some fashion artists draw from photographs, but I like to work with a model. I find the drawings more spirited, more believable." Future projects include a second book, *Women of Style,* due this fall . . . portraits . . . possibly a film.





New this month: *Antonio's Girls* (Congreve Publishing), Antonio's first book and a virtual homage to five women who have posed for him and inspired him over the years—Pat Cleveland, Grace Jones, Tina Chow, Jessica Lange, and Jerry Hall. Here, a sampling of the book's delights. *Clockwise from center:* Tina Chow, Ralph Lauren's rich Indian designs, Jessica Lange, a Gianni Versace look, and a fabulous beauty drawing—an Antonio specialty.

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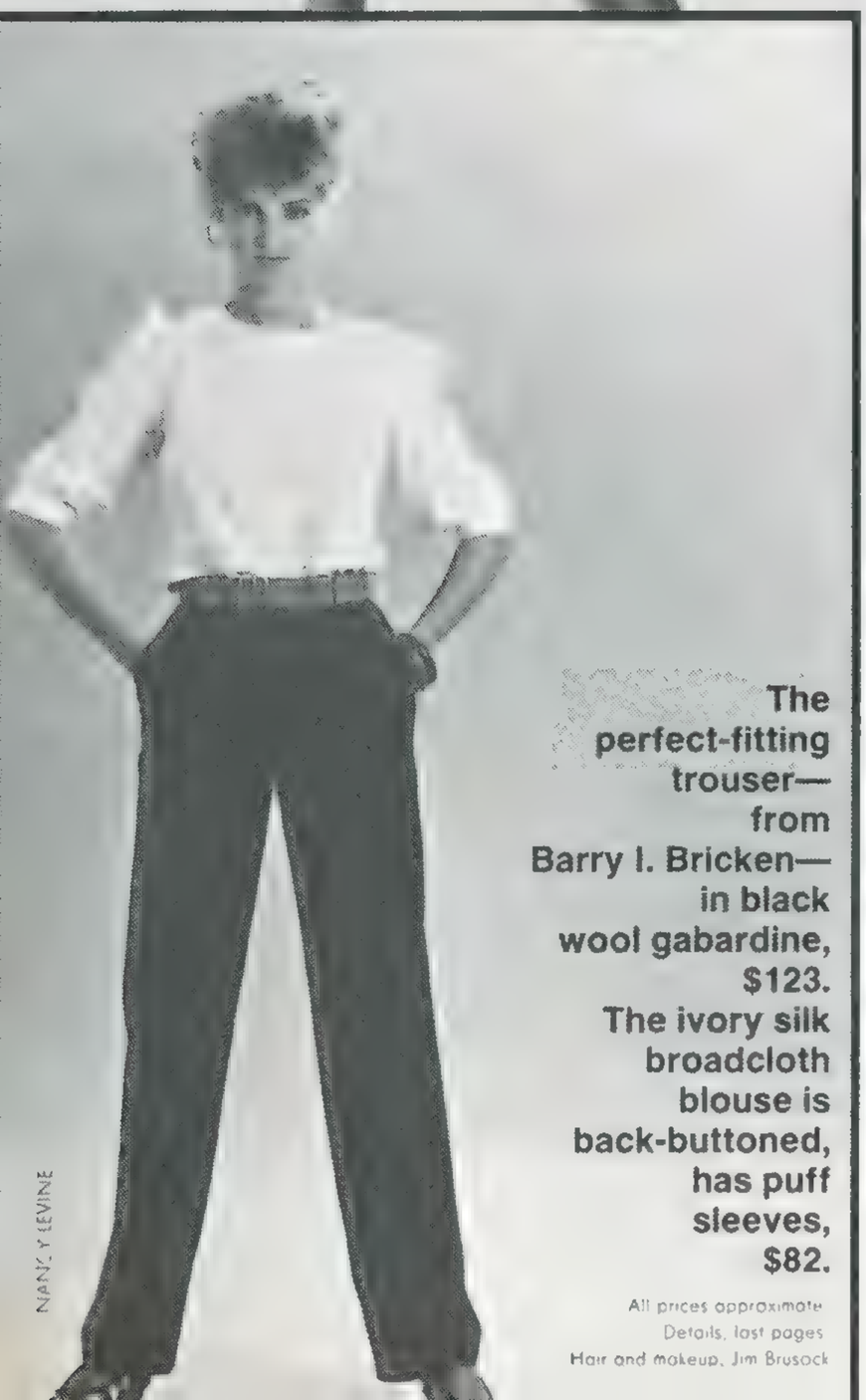
VOGUE'S

View

New polyester separates from Jack Mulqueen. White striped camisole, $24. Black jacket, $48. Black and white striped pull-on pants, $48.



The perfect-fitting trouser—from Barry I. Bricken—in black wool gabardine, $123. The ivory silk broadcloth blouse is back-buttoned, has puff sleeves, $82.

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TO BANK ON

Where to look when price is as important as style, fit, quality

In America today—more than anywhere else in the world—there are designers tuned in to all kinds of life styles—at all prices. Whether you're looking for working clothes, active sportswear, or black-tie knockouts, you can find them within the realm of "designer" fashion. The trick is knowing where to look.

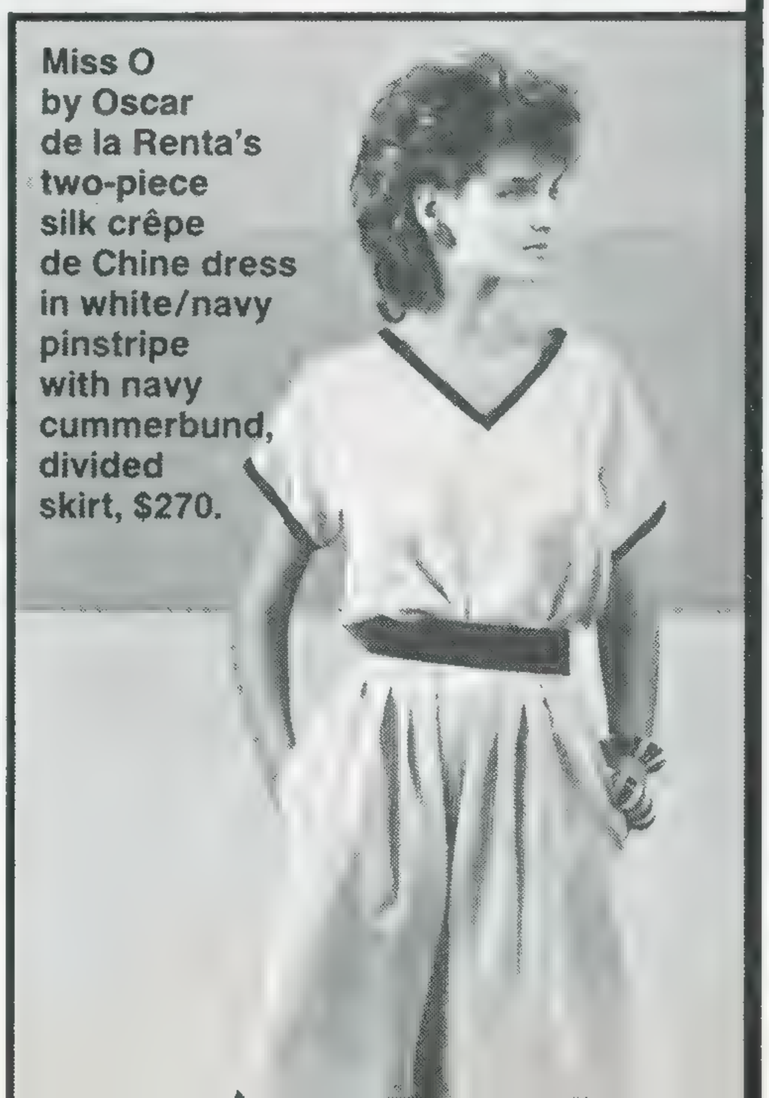
The names that garner the most attention are the innovators—the designers who set trends—and their clothes are usually expensive. But there are other lines where value is stressed. The emphasis, still, is on style, quality, and fit—but at a price. Three who offer clothes you can depend on for style *and* value: Barry I. Bricken, Jack Mulqueen, Miss O by Oscar de la Renta.

Barry Bricken's name is synonymous with classic shapes, perfect tailoring, wonderful quality. His Ford—always: the best-made, best-fitting wool gabardine trousers for the money—$123. New this year: silk blouses.

Women love Jack Mulqueen's silk dresses so much that his business has quadrupled in the last four years. Today, Zandra Rhodes, John Yang, Valentino, and Mary McFadden have licensing arrangements with him. No matter who the designer—the backbone of Mulqueen's business continues to be a silk dress—usually printed and in a bright color. Also of interest: easy separates—pull-on pants, T-shirt tops, loose jackets.

FOR STYLE AND VALUE—BARRY I. BRICKEN, JACK MULQUEEN, AND MISS O ARE IN A CLASS BY THEMSELVES

Silk dresses are an important part of the Miss O collection as well. The difference here: the Oscar de la Renta influence. Basic shapes and details—such as this season's cummerbund—are often carried over from Oscar's other lines. *("View" continued on page 308)*



Miss O by Oscar de la Renta's two-piece silk crêpe de Chine dress in white/navy pinstripe with navy cummerbund, divided skirt, $270.

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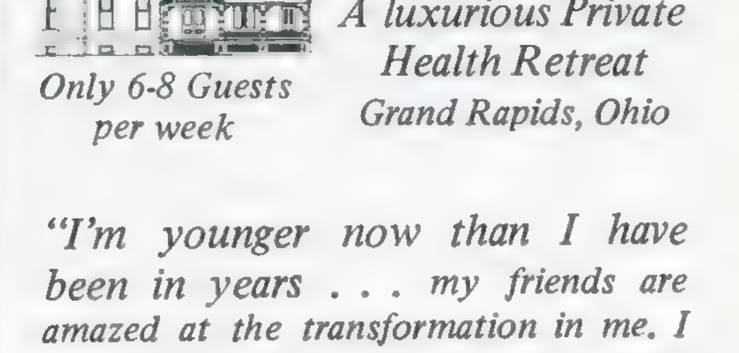

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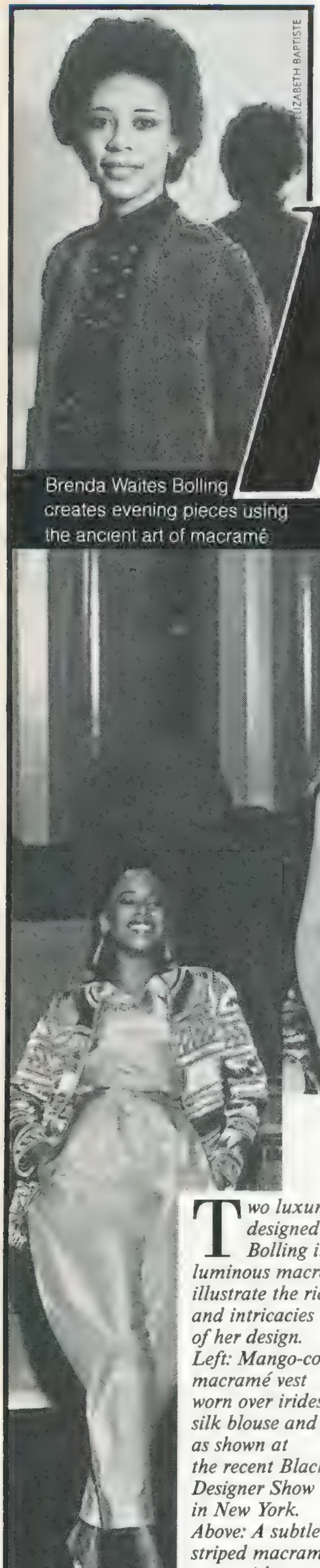
ELIZABETH BAPTISTE

Brenda Waites Bolling creates evening pieces using the ancient art of macramé

Craft into fashion

Handknit sweaters, painted fabrics—one by one crafts, move into the fashion spotlight. Newest: macramé

Handcrafted clothes are usually found outside the mainstream of fashion—with little-known designers or at small, personalized boutiques. Many women collect and treasure "crafted" pieces—hand-painted silk kimonos, unusual cottage-knit sweaters—just as they value jewelry found on foreign travels; they like the personal stamp these pieces give to a wardrobe.

Occasionally, handcrafted clothes find their way into the limelight. Michaele Vollbracht's hand-painted silks are one example. The craze, two years ago, for unusual hand-knit sweaters, was another. The next handcraft to come into its own may well be macramé.

Thirty-year-old Brenda Waites Bolling, who won honors in the fourth annual Tribute to the Black Designer sponsored by Harvey's Bristol Cream at New York's Fashion Institute of Technology, predicts, "Macramé will be a big fashion like knitted sweaters."

"Macramé shouldn't be viewed just as a craft," she adds. "I feel the technique I use in my collection offers a new dimension."

Bolling, the only woman honored at the black show in a group of ten designers, came to New York from Montreal four years ago. She started by selling macramé to Seventh Avenue designers, such as Mary McFadden.

Now on her own, she's done a collection of elegant evening separates—dresses, tunics, jackets—that demonstrate the beauty and versatility of macramé. Satin and silk cordings, metallic and linen braids come together in ornate macramé knots for some very special new looks. *("View" continued on page 310)*

CHRISTOPHE VON HOHENBERG

Two luxurious pieces designed by Bolling in her luminous macramé illustrate the richness and intricacies of her design. Left: Mango-colored macramé vest worn over iridescent silk blouse and pants, as shown at the recent Black Designer Show in New York. Above: A subtle striped macramé blouse, worn with pants.

PIERRE SHERMAN

Hair, Anthony Demay for Garren at The Plaza; makeup, Lydia Snyder

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VOGUE'S

View

FROM THE BOTTOM UP

Ralph Lauren: Huaraches with full petticoat

Ungaro: High-heeled gold sandals with bright legs

YSL: Evening espadrilles with calf-length pants

Perry Ellis: Medium-heeled pumps with long city skirt

Valentino: Yellow wedged shell, yellow leg

Perry Ellis: Zany dotted stockings with soft saddle shoes

For spring and summer there are as many "foot" options as there are clothes to wear them with. The choice of a shoe can make or break a fashion look now, more than ever, people are looking at shoes as a focal point or finishing touch to anything that might be going on above. With all the clothes variations available—different lengths of skirts and pants and new proportions that play off against each other—legs and feet are the tip-off as to whether someone looks modern—1982—or not. Shoes have come out of the closet and are as imaginative and colorful as any other accessory. There are high heels to wear with above-the-knee skirts, Mexican huaraches taking over from last year's Indian moccasin craze to wear with long petticoats or sporty shorts, flat sandals of every description to wear bare-legged with everything, and sophisticated pumps with varying heel heights for knee-length dresses, minis, and city maxis. It's how you match the tops and bottoms that counts. Try colorful stockings to pick up a color of a dress or make a color statement on their own. Take an objective look at your height and legs and try different "foot" looks. Shoes do not have to match bags and belts. Mini skirts and shorts can look smashing with a pair of heels or a pair of sneakers. Espadrilles can be shot with gold and go out for dinner. Think of shoe dressing as the most amusing fashion game in town.

("View" continued on page 312)

LV

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P.M.—WOMEN'S CHOICES

Norma Kamali, Mary McFadden, and Carolina Herrera design special evening clothes that make women look great

CAROLINA HERRERA LIKES A WHITE RUFFLE-SLEEVED JACKET AND BLACK CULOTTES FOR A BLACK-TIE EVENT

oday, women may hold back from buying clothes for day and wear some of their old favorites instead of new outfits; but, for evening, most women want to look special. They're willing to spend money on something new in order to look their best," says Vincent Knoll, Saks Fifth Avenue buyer.

Three of the top evening specialists: Mary McFadden, Carolina Herrera, and Norma Kamali tell "View" how they see women dressing by night.

South American-born Carolina Herrera, a newcomer who is having a big success with her evening clothes, firmly believes a woman should make an effort to look glamorous at night. "You have to change from the way you dress during the day," she believes. "You should make your hair look special, too."

Artistic Mary McFadden is constantly aware of the role that a room's lighting plays upon a woman's appearance by night. "The most beautiful rooms are filled with refractions of light and a woman is more exciting if she wears something that picks up the light," points out Mary. "Gold lamés and metallic chiffons are perfect evening fabrics for this reason."

Dynamic Norma Kamali finds it's more important who is wearing the clothes than where they are being worn. "I like doing the unexpected for evening. My feeling is, if it's gala, I'd dress down. When others are understated, I wear something fantastic."

How important are colors and fabrics for evening? Both Carolina and Mary find black sensuous, especially rich black velvets that have a dramatic weight. Mary also likes white or red, especially in pleated moire. Carolina is partial to grey.

Norma Kamali, true to her individual approach, declares, "Color can go any time. I'm not one of those designers who needs only natural fabrics. I even like grey 'sweats' for evening with a great ruby and diamond necklace or fabulous silver cuffs."

Both Carolina Herrera and Mary McFadden travel in the same world as the women who wear their evening clothes. They understand what these women want and need for at-home parties or big important black-tie nights. Mary thinks her clothes look best on Jacqueline Onassis, Nan Kempner, Brooke Shields, and Barbara Walters. While Carolina finds Consuelo Crespi and Nan Kempner are the two clients who best understand her clothes.

Norma Kamali claims she's not a party person, but enjoys seeing her clothes photographed at all the best places. "It makes me feel good to see so many attractive women in them." *("View" continued on page 314)*

NORMA KAMALI SEES EVENING CLOTHES THAT ARE MOBILE YET FEMININE, SUCH AS THIS DRAPED RED SILK DRESS

MARY MCFADDEN IS KNOWN FOR HER PLEATED COLUMNS. NEWEST HAVE SIDE-DRAPED TOGA EFFECTS

Photographed at New York's Hotel Pierre by Marcus
Hair, Anthony Demay for Garren at The Plaza; make-up, Lydia Hayden

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Summer style: where to find it...exercise dressing that's really attractive... summer-clothes tricks, news about fall, new turns from designers

Ballet clothes . . . exercise clothes . . . body clothes: For some women, that's dressing for the gym; for more women, it also means a sexy, modern kind of at-home dressing. For everyone, it's an area of clothes, now, with some attractive changes happening. The best leotards, long-legged unitards, and tights now come in a mix of cotton and Lycra; they've the look of a soft lisle T-shirt, they "breathe" (and are better for exercising), they simply feel more appealing. There are new—more interesting—shapes: at firms such as Dance France or Stevi Brooks (she also has a shop in Beverly Hills), you find clean bateau necks, short ruffled sleeves, puffed sleeves, sleeves with a bit of a jump at the shoulder; pieces—leotards, leggings, tights—that let you mix wonderful stripes and patterns. The idea now: not disco flash or Lycra shine . . . but simply great-looking body clothes to work out in, be comfortable at-home in.

For those women who are willing to consider fall . . . there are first signs of the clothes we'll be seeing then in the news about fabrics. What designers are seeing/buying/talking about for fall, often, are menswear fabrics—neat but by no means uptight, often shaken up a bit, now, by a change in color or texture. The newest neutral, unsurprisingly, is grey . . . in all depths, from charcoal to platinum; but other colors are crisp and clearly feminine: jewel and berry colors, most notably beautiful blues—lapis, French blues, aviator blues, navy. The menswear slant? "Men's" patterns —tweeds, checks, herringbones— but in the softest wools and cashmeres (sometimes brushed or blended with silk); often, they're given charm by a new bright color or made bolder—gutsier—by a larger scale. Tartans are turning up—finely threaded with gold or silver or made new-looking by some bright, nontraditional colors; the clear fall slant: fabrics that are neat, decidedly pretty.

What's coming? Plenty of black summer dressing . . . but it's black with a difference: there's a new crispness, and often black pieces come with a sheen—the kind you get from a black cotton sateen skirt, say, or from a black silk taffeta blouse in the daytime. Designers are pairing black with white or another neutral, working black-on-black in a variety of textures. Always, there's a lift and attractiveness: that lift of sheen, a top that's cut to show more skin, a skirt that's shorter—for more legginess.

From the looks of things, more than a few designers and women shoppers watched films this winter—*Chariots of Fire, Gallipoli,* or TV's *Brideshead Revisited;* and what's come out of those hours is plenty of dressing in white linens, men's flannels, romantic skirts and starched shirtings. *Raiders of the Lost Ark* could win the subliminal style prize: In Paris—just about everywhere—girls are showing up in fedora hats, baggy pants, Indiana Jones-type beaten brown leather jackets. . . . For some new bracelets and belts, you'll see more chains than you've seen for a while; the new turn: links are heavier and gutsier and come in some new "hardware" metals. With sandblasted, matte-finish golds and chromes, these chain textures, too, have some guts to them.

"You shop for summer earlier; when you see what you want—no matter what month it is—you buy it"

If there's a fashion trick you see in summer more than at any other time, it's that of women who have learned to take familiar clothes to something more interesting by buying those clothes in a different scale; usually, that means buying things oversized. What—especially young—women are getting now, getting larger, and getting from men's departments: big seersucker jackets, oxford striped shirts with knit collars to wear with short summer skirts, cashmere vests, to layer over tops, in pastels or ivory. . . . At a time—now—when there's a real focus on comfortable, easy summer clothes—knits, jerseys, sweatshirt dressing—at every imaginable price range, Zoran (one of the stars of this) is coming out with a new cotton-knit collection: plain interchangeable Zoran-shaped pieces, tops and bottoms in black or white, lower-priced than those in his traditional fabrics.

If you're just starting to consider spring clothes, now, you may want to consider, too, the business of fashion . . . and summer: With the short summer season, with the early demands for fall clothes, many designers don't do separate summer collections; some make their spring/summer collections seasonless clothes; others simply deliver some of their spring clothes to stores later in the season. What that means for smart shoppers: you shop for summer earlier than before, when you see what you want—no matter what month it is—you buy it. . . . One designer who'll speak up for summer? Anne Klein's Donna Karan. Her thinking: "Women do go to work in summer; they do have businesses . . . and they want clothes when they need them. At that time of year, you feel terrific; you want something fresh and clean and spunky."

—KATHLEEN MADDEN

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FOR THE REAL ACTION IN FASHION NOW...

THE NEWS, THE EXCITEMENT—
LOOK FOR THE
DIFFERENCE IN ACCESSORIES

This is a time when the guiding fashion principle is one of selectivity; a time when everything has to do more, count more—accessories no less than clothes. It isn't hard to remember when the demands weren't as great . . . when an accessory was just an accessory and it followed a standard dictionary definition: as a thing of secondary or subordinate importance. Today, that definition no longer applies. Accessories assume a primary, not a secondary, role; they are not props, not complements to a look—they make a look; they are, in effect, the key elements, the message.

What's made this change possible—obviously—a very real difference in the quality and character of accessories. A difference of scale and proportion. A difference of coloring and texture. The best accessories are strong, singular, and have an impact that simply didn't exist before. Think of what did exist: a narrow gold bangle bracelet . . . a smooth black calf handbag . . . a simple beige pump . . . a narrow brown leather belt. All well and good but boring, bland, very much "accessories." To appreciate the difference: substitute, for that bangle, a solid crystal cuff, hand-carved and hand-painted . . . for the bag, a big, soft drawstring pouch in multicolors of reptile and leather . . . for the shoe, a perfect pump in brilliant red leather piped in bronze and set on a bronze medium heel . . . and for the belt, one that's very wide, textured, boldly striped in black and white. The examples—examples of this season's news—speak for themselves.

Beyond the change in actual accessories, a change that has to do with attitude. All of us are at home with dressing in pieces; it's familiar territory, second nature. And when you dress in pieces—moving, mixing, adding, subtracting to get to a look or a certain effect—you develop an eye for clothes that begin to work as accessories . . . you learn to extend the boundaries of accessories in the traditional sense. Also basic to a modern approach to fashion: the realization that you don't always have front-page news . . . that important changes are very often changes in color and texture rather than changes in shape . . . and that the way something is worn gives it a new and unique turn.

All of the above sets up a framework in which accessories can have a different priority. And it changes the way we look at fashion at the start of a new season: no longer thinking in terms of "news" or a "whole new wardrobe." Instead, it becomes a question of filling in, adding what's needed. Clearly, the pieces you add change from year to year, from season to season.

For instance, if you need a coat right now, then you're going to look for a raincoat. And you're going to find it in a wonderful, unexpected coloror print.

You're also going to find that the best raincoats are pivotal pieces in a complete way of dressing. . . . If you're looking for a jacket, you want one that's longer, softer, shirt-easy—and with it, a narrower, shorter skirt. If you're looking for a new pair of pants—then you want good-looking trousers or straight-legged ankle-cropped pants. . . . In the end, if you're looking to get the most from your fashion dollar, to get the most from your clothes—new and old—you're looking for this season's uncommon accessories. . . .

A good place to look first—at shoes. And wherever you look, the constant enrichment of color and texture, the new variety of shapes and heel heights are very enticing. The example, mentioned earlier, of a bright-color pump with metallic is only one of many choices that exists. And it reflects one important change in shoes—a more subtle use of metallics—platinum, chrome, gunmetal, bronze, copper—mixed with color.

There is a whole new category of neutral shoes—neutrals unlike any you've ever seen—deep, burnished tones: ginger, brown, bronze, cream, grey—always worked in combination and always worked in an interesting texture for added depth, richness.

The same color-and-texture difference—the same level of design—gives an unmistakable impact to handbags . . . and what is an essential becomes an ornamental pleasure. When you have a tote in textured white cotton with red patent . . . or one in wide stripes of blue and white . . . or an oversized schoolbag in futuristic steel-grey rubber with steel studs—you know you have something that goes beyond practical.

The scale and inventiveness of jewelry in every category is remarkable. In a bracelet: cuffs with boldness and strength; cuffs with a definite change of texture—or textures, the best have more than one: icy Lucite, clear and frosted, sometimes with added color . . . hand-painted light-weight enamels . . . polished wood set with metallics and/or color . . . sculptured ivory. Cuffs to wear one at a time—each one can stand on its own, can carry a look.

The strongest new jewelry "color"—by far—black . . . in a range of textures, matte and shiny. Caviar-black pearls—in a wide, twisted, strand-on-strand bracelet, centered by an enormous green stone . . . a necklace of disks in hematite with gold . . . an all-black watch—the biggest news!

A new fashion given: something in a suède is something that works as a perfect accessory. And that something can be anything—the fact of dressing—really dressing—in suède has been firmly established. Some of the most inviting new pieces: a luxurious pullover in mouth-watering sherbet-colored stripes . . . a camp shirt and matching pants . . . a "classic" warm-up in chamois . . . a lace-up camisole and ruffle-hemmed ankle-long skirt. The accessory effect—in the texture itself and in the coloring—suède takes beautifully to all kinds of colors from pales to the new burnished neutrals to brights. In fact, suède is one of the few places where you'll see real color in clothes; the predominant themes—black, black and white, and neutrals.

Nowhere does a new sophistication of color and texture work more to your advantage than in makeup. It's been a long time since the word "color" meant blue or turquoise . . . or even brown. Color now runs in a palette of coral—burnished orange to tangerine to pale apricot. Or in pinks: pinky-beiges, mauve-pinks. Colors that mix well to give a subtle kind of impact: the whole idea, after all, is to have more finish, not to wear more makeup. And it becomes a very workable idea because of the textures. Textures that are sheer, lightweight, skin-showing. Textures that allow for a play of unusual color . . . and for special effects at night: for a new icy opalescence—soft, never glittery.

The new importance of accessories hasn't diminished their delight. That delight is a lift you feel as well as see: accessories being not only look-changers, but mood-changers. It's the delight of something irresistible—a charmeuse teddy in marigold yellow with pink lace and tiny rhinestones. It's the delight of something unexpected—a glimpse of silver-flecked sock under a trouser. It's the delight of something provocative—narrow, wrap-around sunglasses—black lenses, hot-pink chrome frames. It's the delight of something charming—a soft little straw planter's hat in white. And the delight of something sophisticated—a beautiful, slightly oversized jacket in pungent yellow satin over white—the color, the accessory. It's the delight that starts on the next page and leads off an issue filled with nothing but . . .

EVERYWHERE, A NEW STYLE AND SPIR

King

IT

A new delight ... in accessories.
And a redefinition of the role accessories play
in fashion today—no longer supporting characters,
but star attractions in and of themselves. On the following pages,
the best of the news. The starting point: color as an accessory . . .
as a strong accent, as an element of style . . . color the way Halston
used it throughout his couture collection (a glimpse, opposite, a look at the total
picture on the next page) . . . . *Beauty Note:* The idea of makeup
as an accessory isn't new. The difference, here,
in the sheerness and softness, in the slightly opalescent cast. *Left,* Opal
Shimmer Cream lipstick with Azalea Sheer lipstick; Pink Chiffon Powder Rouge;
Olive/Saffron Powder Eyeshadow Duo. *Right,* Opal Shimmer with
Coral Cream lipstick; Coral Chiffon on the cheeks; Coral/Sand for the eyes.
All, Halston. Earrings, Kate Hines. These four pages: Hair, Simon Masden
for the Pipino-Buccheri salon; makeup,
Harrie VonWijnberge. Details, last pages.

COLOR...FOR A

An immediate difference at Halston: a new sophistication about color, and its new strength as an accessory with white and with black. Along with a change in proportion: a roomier scale on top—everything slightly oversized, soft, racy—with narrowness below. *This page, left:* Halston-casual shapes "lifted" by color and texture—his rounded blouson in pale café-au-lait silk taffeta over narrow matching pull-on pants and a sleeveless cashmere sweater. . . . *Right,* pungent color—his shocking yellow silk satin "tuxedo" jacket, easy as a shirt—over white: a wrap-front blouse and pull-on pants, straight to the ankle, both in silk/wool satin. . . . *Opposite:* The raincoat—in color!—a new focal point in a total way of dressing. Here, his purple silk taffeta 7/8 coat over a white silk satin organza peplum blouse, narrow black silk/wool skirt. Everything, Halston Made-to-Order at Olympic Tower, NYC. Details, last pages.

THE UNCOMMON ACCESSORY

STRONG, BOLD, SINGULAR — IT CHANGES EVERYTHING

Accessories now—uncommon, unexpected, and unlike any traditional accessories: these are not "little extras," not things to add to a look but strong pieces that actually create a look, pieces that make a difference in and of themselves. What has taken hold—and it's an idea that's everywhere (illustrated by the runway photographs on these four pages)—the growing emphasis on *how* something is worn, the unique turn an accessory gives a total look.

Behind this thinking: accessories with new character, new personality. It's a change that starts with shape, with a new quality of design in everything, at every level. And a change that comes from differences in coloring and in texture. Changes that come through—fast—in the new accessories you'll be seeing on these pages. . . . **In jewelry, first**—pieces that have a dramatic quality, an undeniable presence—the rings, *opposite,* perfect examples. . . . The **news in a bracelet:** wide, sculptural cuffs—chunky, carved. Often in Lucite, often in a mix of finishes. . . . and its clear-icy effect is a tip-off to a new range of icy-silvery-grey colors that are everywhere—not only in jewelry, not only in crystal and glass and Lucite—but in the most casual suède top, the most glamorous evening pyjama. . . . **Earrings have a new boldness**—flat oversized hoops in color—color that comes from semiprecious or from fake stones—with black and/or gold. Or an interestingly shaped clip-on earring—sometimes in an offbeat metallic, or in color, or in a combination: one of the prettiest new earrings in pinky-bronze. . . . **In a necklace,** the contrast of matte and shiny textures, the delight of pure, clean, sensuous shapes. And in everything—the interplay of black and gold, black and color. **The season's new shoes**—the season's fastest*(Continued)*

It all goes together . . . the dash of a charming little hat . . . the sizzle of new color in makeup. And the new strength of jewelry—as gutsy as it is precious: two extraordinary, boldly-scaled rings from Bulgari. *Opposite above,* a faceted chunky cabochon amethyst, 18.91 carats, and *below,* an exquisite 12.21-carat cabochon sapphire—both set in 18k gold, with diamond baguettes. Straw fedora by Madcaps. About $18. Altman's; Halls, Kansas City MO. *Beauty Note:* Makeup from the warm end of the coral palette, with an emphasis on the mouth—lined with Christian Dior's Lipliner Pencil Brown, filled in with Fabuleux lipstick; and Fabuleux nail enamel. Hair, John Sahag. Makeup by Tyen for Christian Dior.

Hiro

THE UNCOMMON ACCESSORY

IT'S THE MESSAGE, THE KEY TO A LOOK

(Continued) look-turners. Shoes in brilliant colors—primary shades of blue, red—with different kinds of shine—new, more subtle, toned-down finishes—burnished bronzes and coppers, chrome, gunmetal. There's even a new colored metallic tubing—for a real change, for a really terrific summer sandal! Other color differences: non-metallic but burnished neutrals—several shades mixed together for a richer effect—no more simple beiges. And all shoes have an interesting heel (mostly a higher heel) as part of the change in design.

Bags have a bigger scale—with a new softness, and with new color: red on white, awning stripes of blue and white. And the same burnished neutrals, the same icy-grey colors are found in some of the best new bags. What also changes: texture—gleaming patents on cotton, collages of snakeskin and leather—scored, woven, and studded leather; nothing is ever flat or dull.

And everywhere, there are just-for-delight accessories. Lingerie in surprise colors—marigold yellow, fuchsia, red, turquoise—always with provocative touches, always with something more: lace, tiny rhinestones, beading. And always, very minimal in cut, very body-revealing. . . . There are charming new hats—soft, unserious, full of flirt. And, in keeping with the idea of makeup-as-a-key-accessory, wonderful new colors: from deep, strong corals to the sheerest, palest opalescent shades.

In the end, what all uncommon accessories have in common: a very strong character . . . and a very real appeal.

Striking example, *right,* of the change in a cuff: carved Lucite, clear and frosted, edged in hand-painted stripes. It creates an instant impression . . . instant impact. By Mikal-Jon, about $320. Available at Artwear, NYC; Ultimo, Chicago; Charles Gallay, Beverly Hills; Amen Wardy, Newport Beach CA. *Beauty Note:* Equally striking—a new deep-coral color for nails—Cinnaberry Thunder, from Charles of the Ritz. Manicure done by Klisar Skin Care Center.

Hiro

Provocative, strong, head-turning—words that apply to all the best accessories this season, whatever the category . . . In lingerie, the news of uninhibited color, irresistible touches. Perfect example, *this page:* a brilliant yellow silk charmeuse teddy, with hot-pink French lace, an edging of tiny rhinestones —you haven't seen anything like it before! Wintersong for Silver Fox Lingerie, about $135. Henri Bendel. Earrings by Carol Motty. Hair, Howard Fugler; makeup, Tyen of Paris.

A dramatic statement in jewelry, *right*—the impact of black with color heightened by a special sense of design: Paloma Picasso's extravagant black pearl bracelet—strand on strand, shiny as caviar—with an oversized tourmaline set between slices of beryl. By Paloma Picasso for Tiffany. Glasses by Sanford Hutton for Colors in Optics. Fashion details, stores, next to last pages of this issue.

Hiro

Of all the accessory themes this season, none is more pervasive or more compelling than that of black. . . . An intriguing combination, *left:* black with gold, matte with shine—Angela Cummings' long, sensuous flat-disc necklace of hematite and 18k. Angela Cummings of Tiffany. Here, on Emanuel Ungaro's gentle dolman wool top, about $575. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour; Houston; Balliet's; Holt Renfrew of Canada. Hair, Howard Fugler. . . .

Beauty Note: The same appealing play of matte with shine in makeup. On a base of Natural Beige liquid makeup, Sunsparkled Pink Tender Blusher; on eyes, Golden Sun with Antique Grey shadows; and on the mouth, Pink Glaze Polished Performance Lipstick with extra shimmer—Sunlit White Lip Polisher. All, from Estée Lauder's Great Regatta Colors.

THE UNCOMMON ACCESSORY

A prize in hand, *right*—and the newest-looking watch: Concord's black-faced/black-strapped quartz watch—sleek, ultra-thin, water-resistant . . . just in case! The Concord Royal Mariner, at Tiffany's. Manicure, courtesy Klisar Skin Care Center. *Beauty Note:* The strong color on nails: Estée Lauder's Red Patent Polished Peformance Nail Lacquer.

Hiro

THE UNCOMMON ACCESSORY

Even the "basic" accessories— bags, shoes, everyday essentials—reflect a distinct change of character. Sharp, sophisticated, they have undeniable presence . . . The best working bag, this page—a big, soft, roomy tote. Now, in white with bold color—gleaming red patent on cotton—from Maud Frizon. About $230. Right Bank Shoe Company, Beverly Hills; Creeds, Canada. To order at Bloomingdale's Cul-de-Sac. Here, with the best background for color— black and white— Saint Laurent's racy cotton blouson and pants (shown again, later in the issue). The strong necklace— white and "silver" beads, strong-color geometric shapes—by Isaac Manevitz for Ben-Amun. Hair, John Sahag; makeup, Tyen of Paris. Details, stores, last pages.

Hiro

Hiro

Irresistible—even in a season of ornamental shoes—this racy, sophisticated sandal, *opposite* . . . jewel-colored satin ribbons, textured gold ankle ties, and slender, shapely "crocodile" heels. Xavier Danaud. About $115. Bloomingdale's, NYC; Neiman-Marcus; all Charles Jourdan Shops. Caribbean-blue sheer panty stockings from Hanes Hosiery, about $4. Gimbels, New York; The Boston Store, Milwaukee; Dayton's. The Bulgari rings are the ones you saw a few pages back. Leather chair by Atelier International. Manicure, courtesy of Klisar Skin Care Center.

. . . Part of the seduction of this lace bra and very brief bikini, *right*—the high-spirited marigold color. Lejaby. Bra, about $45. Bikini, about $20. Peress, NYC; Jordan Marsh, Florida (Omni and Galleria); Schwartz's Intimate Apparel, Chicago; Gloria, Las Vegas; Lisa Norman Lingerie Etc., Santa Monica and Los Angeles; Macy's, San Francisco.

. . . *Beauty Note:* A care-and-pamper regimen for your body's as important as one for your face. Clarins has a suggested program and products: contour cream, treatment oil, massage gel, and plant-based bath lotion. This page: hair, Howard Fugler. Details, last pages.

Uncommon new neutrals
. . . warm, burnished colors.
Above, the new neutral shoe in pearlized
reptile "stripes"—Andrea Pfister's
sling-back wedge. About $190. Lord & Taylor;
Joseph's Shoes, Chicago. Shimmer panty
stockings, Evan-Picone Leg Fashions,
about $5. Saks Fifth Avenue, NYC; Bullock's
Los Angeles. Leather chair, Atelier
International. . . .The full impact of strong
coloring, strong accessories, *right:*
A new makeup—coral tones warmed by brown.
With an outstanding earring: M&J Savitt's
flat carnelian hoop, about $800.
To order at Suzy, Great Neck NY;
The Twenty-Four Collection, Miami; HWR
Jewelry, Aspen. . . . And Perry Ellis' striped
cowl-neck blouse. Hair, John Sahag;
manicure: Klisar Skin Care Center. . . .
Beauty Note: Burnished coral colors from
Shiseido's new "Flowers" collection:
Burnished Bloom/Peach Rosy eyeshadows;
Scarlet Sage lipstick; Tawny Bamboo gloss;
and Scarlet Sage on the nails.
Details, stores, last pages.

Hiro

THE UNCOMMON ACCESSORY

By now you know. This is a season of super-accessories . . . with character enough to move or make a look . . . or even be the main attraction. Example: the terrific handbags on this page. The shapes are soft and oversized, the textures very strong, the colors crayon-bright. *Left:* For a weekend away, a busy day in town —a clean, awning-striped canvas tote. British Khaki by Robert Lighton. About $40. *Center:* Fendi's fabulous red (as neutral as beige but more exciting) striated leather shoulderbag. About $397. *Right:* The sophistication of a soft drawstring bag that's a collage of reptiles and leather. Carlos Falchi. About $500. . . . The earrings—long, sensuous, sculptured brass "toboggans" from Robert Lee Morris. About $120.

Hair, Howard Fugler; makeup, Tyen of Paris.

THE UNCOMMON ACCESSORY

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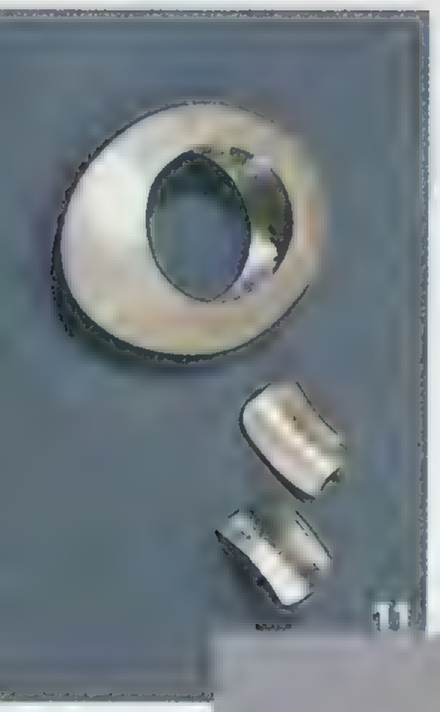

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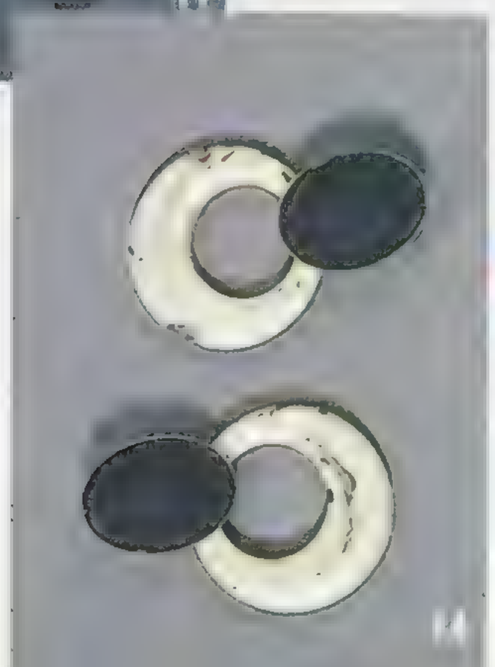

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1. For all the times you need a small bag: the strong accent of a bright-red tasseled clutch. Letisse. About $40.

2. Another attractive small-bag option. Bottega Veneta's textured tan leather shoulderbag. About $145.

3. Nothing's crisper, cleaner than a white shoulderbag sharpened with red. Lou Taylor Handbags. About $47.

4. That one "hit-of-color" can be . . . in a shoe: Pancaldi's brilliant-blue gold-trimmed pump. About $150.

5. More shoe news: The focus on heels, the color-and-metallic mix. I.e.: Joan and David's olive/platinum pump on a low, sculptured stack heel. About $125.

6. Red faux crocodile—shiny, textured . . . terrific. Handbag by Enny. About $145.

7. If you want a "one spectacular investment" accessory: Marchant's sterling silver belt—sculptured, sinuous, unique. About $1200.

8. For its classic appeal, its seasonless versatility: a Louis Vuitton weekend tote. About $400.

9. The news of icy-silver—even in a scarf! Long, pleated, and pure flattery. Maisonaix for Jewel Case. About $22.

10. What makes this straightforward belt a standout . . . it's faux tortoise with all the pattern, shading, texture of the real thing. La Bagagerie. About $55.

11. Knockout!—Mark Spirito's bangle. A pure, sculptured oval shape, hand finished in sterling silver on brass. About $150. . . Shorter, sterling-silver version of "toboggan" earring opposite. Robert Lee Morris. About $100.

12. "Art Deco" find: Fortunoff's sterling silver bracelet with black onyx tips. About $545.

13. Terrific underscore for any look, Geoffrey Beene's multicolored snakeskin shoe. About $140.

14. The "black plus" theme even in earrings!—black glass ovals and white ceramic hoops. Isaac Manevitz for Ben-Amun. About $40.

15. Part of the delight in shoes now, the element of surprise. In this La Marca pump, the red is see-through net. About $150.

16. The wafer-thin chips, little glass beads and painted wooden ball—very delicate . . . but the bracelet makes a strong statement. Sharyn Yoshida Hiura. About $80.

17. The multicolored metallic shoe has it! Sergio Rossi's—woven in front, then loose to wind around your ankles. About $150.

Details, stores, last pages.

Hiro

THE RAINCOAT TAKE

No question,
the best coat in town is
a raincoat. True, it's been
some time since raincoats were
only-for-rain. But this year
they've reached a whole new level . . .
become the take-off point
for a complete, finished way
of dressing that's very attractive,
that works wherever you are.
You'll see what we mean
on these four pages, starting
This page: with Chloé's
Concorde-sleek, icy grey-and-
white greatcoat (lacquered cotton
fabric by Bini, about $910).
It has its own white crêpe T-shirt
(about $220) and cotton
knickers (about $400) . . . current
equivalent of the two-piece
dress. Saks Fifth Avenue
. Marcus
dressing.
Opposite: Issey Miyake's
linen shirt, white cotton duck
trousers and a pullover of striped
black-and-blue cotton knit
coat available at Bloomingdale's;
Suzy, Great Neck NY;
Linda Dresner, Troy MI;
Ultimo, Chicago; Wi
San Francisco;

Andrea Blanch

OVER

ne glance and you see what makes this season's raincoats so effective, so unrelated to gear. It's the lightweight, very thin, un-raincoat-y fabrics. The impact of strong, clean color, of unexpected plaids and stripes. And the shapes—narrow on the body but scaled big on top for easy slide over their own suits or dresses, over anything. That's the other half of the story—the fact that most of these coats, while they're terrific on their own, start out as part of a total look—assembled, polished . . . a look you can reach for, count on

THE RAINCOAT TAKEOVER

The fresh appeal of Laura Biagiotti's pleated shower-proof silk madras coatdress with its own button-front skirt (both, about $875), *opposite far left.* The way it is here, the way she showed it—under a "classic" see-through raincoat . . . to signal the start of a new, modern totally unexpected rain-dressing. Bonwit Teller, NYC and Chicago; Harzfelds; Lina Lee, Beverly Hills; Amen Wardy, Newport Beach, CA. . . . Even in this "year of the raincoat," Gianfranco Ferrè's, *near left,* stands out. Navy taffeta, with a swashbuckling scale and air, a flattering collar, real day-night versatility. About $720. Over a silk taffeta blue-black rugby shirt (about $510), navy gabardine culottes (about $420). Taroni taffeta. Turnout at Jimmy's, Brooklyn. Raincoat and culottes at Added Touch, Pittsburgh; Hattie. . . . Awning stripes—strong, mood-lifting—*right,* in Fendi's big-shouldered, light-as-air parachute nylon coat (about $620) with a matching skirt and yellow cotton T-shirt, about $195. Olmetex nylon. Cotton by Solbiati. Ultimo, Chicago; Neiman-Marcus. Late April at the Fendi Boutique, Beverly Hills. Raincoat at Saks Fifth Avenue. . . .

For everything the classic slicker does, but much more sophisticated. Krizia Poi's coat, *left,* is very straight, very slim . . . it's lined in black-and-grey stripes, and comes with its own matching striped chemise. Coat and dress, about $565. Elizabeth Arden Salons; Marshall Field's; Balliet's; I. Magnin. These two pages: Hair, Jean-Marc Maniatis, Klaus for Alexandre de Paris; makeup, Lydia Pujols, Glen Marziali. Details, see last pages.

THE IMPACT IS REFRESHING, COOL

A change in the weather, a new range of color in clothes and accessories: cool, clear shades of silver-grey, crystal, ice. You see it everywhere this season, in everything from makeup color to leather and suède to silk and sequins. You see it on these six pages, in ice colors as memorable, as ornamental in use as gold was a year ago, but with an entirely different effect.

Ice in one of its most obvious—most inviting—
new forms, *opposite:* a glass bead lariat, strand on strand,
wound as a choker. Marion Sandra Mishkin,
Marlowe, about $155. Henri Bendel; Handle With Care,
Chicago; Marion Wagner, Los Angeles. . . . The icy finish
opalescence brings to color in a lipstick, in a blusher,
in eye shadow—it's one of the season's most striking ways
with makeup. Here, with Violet Vamp shadow on the lid
and under the lower lashes, Coconut Mauve/Honolulu Honey
cheek powder, Coconut Mauve lipstick glazed
with Mist Alaska—all Diane Von Furstenburg. . . .
More subtle, equally inviting—the ice grey of OMO
Norma Kamali's bateau-neck pullover in suède, *inset*,
elasticized and shirred at the waist (about $405).
OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills.
Carved Lucite cuffs, Mikal-Jon. On these two pages,
hair by John Sahag; makeup, Alberto Fava.
Fashion details, stores, last pages.

COLOR ON ICE

Crystalline—Gianfranco Ferrè's evening glamour,
left: The new look of silver ankle pants, sequins on silk (about $2135);
a silver leather lace-up bustier, lined in white suède (about $450);
a white cotton ottoman jacket (about $1285). Turnout
at Bergdorf Goodman. Jacket and pants at I. Magnin. Pants, Neiman-Marcus.
Earrings, Victor Carranza.
Bracelets, Cuff and Link. Hair, Howard Fugler;
makeup, Tyen of Paris. . . . From Fernando Sanchez—the idea, the shape
that ran throughout his collection in a variety of fabrics—
right, in icy-grey silk/metallic chiffon—an on-the-bias "pareo."
About $250. Underneath, bikinis to match. About $32. Late March
at Bergdorf Goodman; Nan Duskin; Balliet's; Neiman-Marcus;
Bullocks Wilshire; Creed's, Canada. Earrings, Marieluisa Stern for Stigi.
Hair, John Sahag; makeup, Alberto Fava. Details, see last pages.

At Oscar de la Renta, *left,* a pale grey color, cool as an icicle—swirled silk chiffon pyjama with a blouson top (about $1450). To wear with a grey-blue mohair cardigan, sprinkled with faux pearls, tied with a drawstring at the hem (about $850). Late March at Elizabeth Arden Salons; Woodward & Lothrop; Sara Fredericks, Palm Beach; Sakowitz. . . . *Right,* one of the season's best "effects"—for its color, its texture, its futuristic sense of design: Fendi's oversized briefcase in steel-grey grooved rubber, set with square steel studs. Here, with Norma Kamali's grey suède pullover and Jay Lord Hatters fedora. Earrings by Alan Brodsky. Bag, about $225. Bergdorf Goodman. These two pages: hair, John Sahag; makeup, Alberto Fava. . . . Makeup color from the same new palette—Silver Belle eyeshadow, Thé Rose lip color, Lupine for nails. All, L'Oréal. Details, more stores, last pages.

COLOR ON ICE

Two of the strongest "colors" this season: black and white — known, always, for their impact, authority and finish; for their seasonless advantage . . . but, now, worked out more subtly, no more "bicolor," no more splashy prints for a new sophistication; now, handled more softly to give you a new feeling of delight

BLACK AND WHITE... WITH A DIFFERENCE

The news in black and white: dressing that offers something extra, that goes beyond the basics . . . starting with the very first thing you put on: Lingerie, *left*, with the difference of a new texture—crystal pleating that opens into a very pretty "lace," in a barely-there bra (about $12) and string bikini (about $10). Of polyester by Olga's Christina. Macy's, Herald Square; Strawbridge & Clothier, Philadelphia; Pogue's, Cincinnati. Earrings, Angela Cummings of Tiffany. . . . *Right:* The sophistication, and the softening, of black and white—Yves Saint Laurent's wonderful, "movable" blouson jacket (about $340) and narrow, slit pants (about $200), both in cotton satin for the "extra" of a little shine. Saint Laurent Rive Gauche. Saks Fifth Avenue; Barton Sligh's; Frost Bros.; Saint Laurent Rive Gauche Boutique Fort Lauderdale; Scottsdale; San Francisco. These eight pages: Tables courtesy Roe Kasian Designs, NYC; chairs courtesy ICF, NY. Left: Hair, Christiaan; makeup, Lydia Snyder. Right, and the next six pages: Hair, Christiaan; makeup, Alberto Fava. Details, last pages.

BLACK AND WHITE...WITH A DIFFERENCE

Going for it—fast—with the strength of black and white. More news: the beginning of a bare, strapless, knockout way of dressing. *Left:* A charming new idea—a short, flirty puff of cotton petticoat—as a skirt or under one—edged in lace and inset at the tummy with cotton/Lycra for control (about $66). By Betsey Johnson. The Betsey Johnson Shop, NYC; Jordan Marsh, Florida; Bullock's, Century City and Beverly Center. More unabashed charm: A strapless bra sprinkled with hearts (about $15). Nylon/Lycra by Formfit. Saks Fifth Avenue. *Right:* New take—the impact of straplessness—for a dinner suit: Emanuel Ungaro's body-focused black silk bustier edged in silver (about $295), with his shadow-striped black wool jacket edged in silver (about $895) and short striped-wool skirt (about $350). Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, Houston; Woolf Brothers; Amen Wardy, Newport Beach CA. Details, last pages.

Arthur Elgort

Black and white with something more:
the delight of an unexpected detail;
the dash of a bit of color.
Left: An unmistakable difference
for a white bra and panties—gold-beaded
tassels on a lacy strapless bra, about $59.
Of nylon/elastane by La Perla. Ultima Lingerie,
NYC; Jordan Marsh, Florida; The Lingerie
Shoppe, Larkspur CA; Jonathan Lingerie,
Redondo Beach CA. . . . And the pure luxury
of high-cut tap pants in silk charmeuse, about $50.
By Samantha Robbins for Sami. Looking Too, NYC;
Queen of Hearts Lingerie, Providence RI; The
Basic Image, Pittsburgh; Zoe, Fort Lauderdale. . . .

BLACK AND WHITE... WITH A DIFFERENCE

Above: The sophistication of black and white . . . turned prettier with a rose print—Gianni Versace's two-piece silk georgette dress that takes off from an extraordinary body-baring stripe-edged blouse. With a ruffle-edged panel skirt—one of the most beguiling looks anywhere, about $715. April at Altman's; Claire Pearone; Lou Lattimore. *Inset, above:* In a dress—black and white with the news of a roomier, larger-scaled top; clean, sharp stripes; the bite of color, about $110. Of polyester by Frances Henaghan. Lord & Taylor; John Wanamaker; Kaufmann's; Harzfelds. Tiffany watch. Fashion details, store information, see next to last pages of this issue.

Arthur Elgort

The impact continues—in dressing for day, for night, for season after season . . . *above,* in David Hayes' relaxed, roomy, unconstructed jacket, over a crisp window-checked silk blouse and solid pants—in navy, for a change that offers the same "finish." Jacket and pants of Anglo extra-fine merino wool gabardine. Turnout, about $550. Martha. To order at Neiman-Marcus; I. Magnin. . . . *Far right:* Another option for day, and beyond, with the polish black and white always delivers; with the different proportion of a longer jacket piped in black, with a straight linen skirt (about $240) and silk gingham-checked blouse, about $115. Saks Fifth Avenue; Higbee's; I. Magnin. To order at Marshall Field's. . . . *Inset, above left:* The delight of dressing in black, in a two-piece dress that turns on a wonderful blouse: Givenchy's gentle floral-printed silk crêpe de Chine wrap blouse, flirty wrap skirt; and sash to bow charmingly at the waist (Abraham silk). Turnout, about $1220. Bloomingdale's; Sara Fredericks, Palm Beach; Swansons on the Plaza; Frost Bros. Details, see last pages.

WITH A DIFFERENCE

Arthur Elgort

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C 1981 The New York Times
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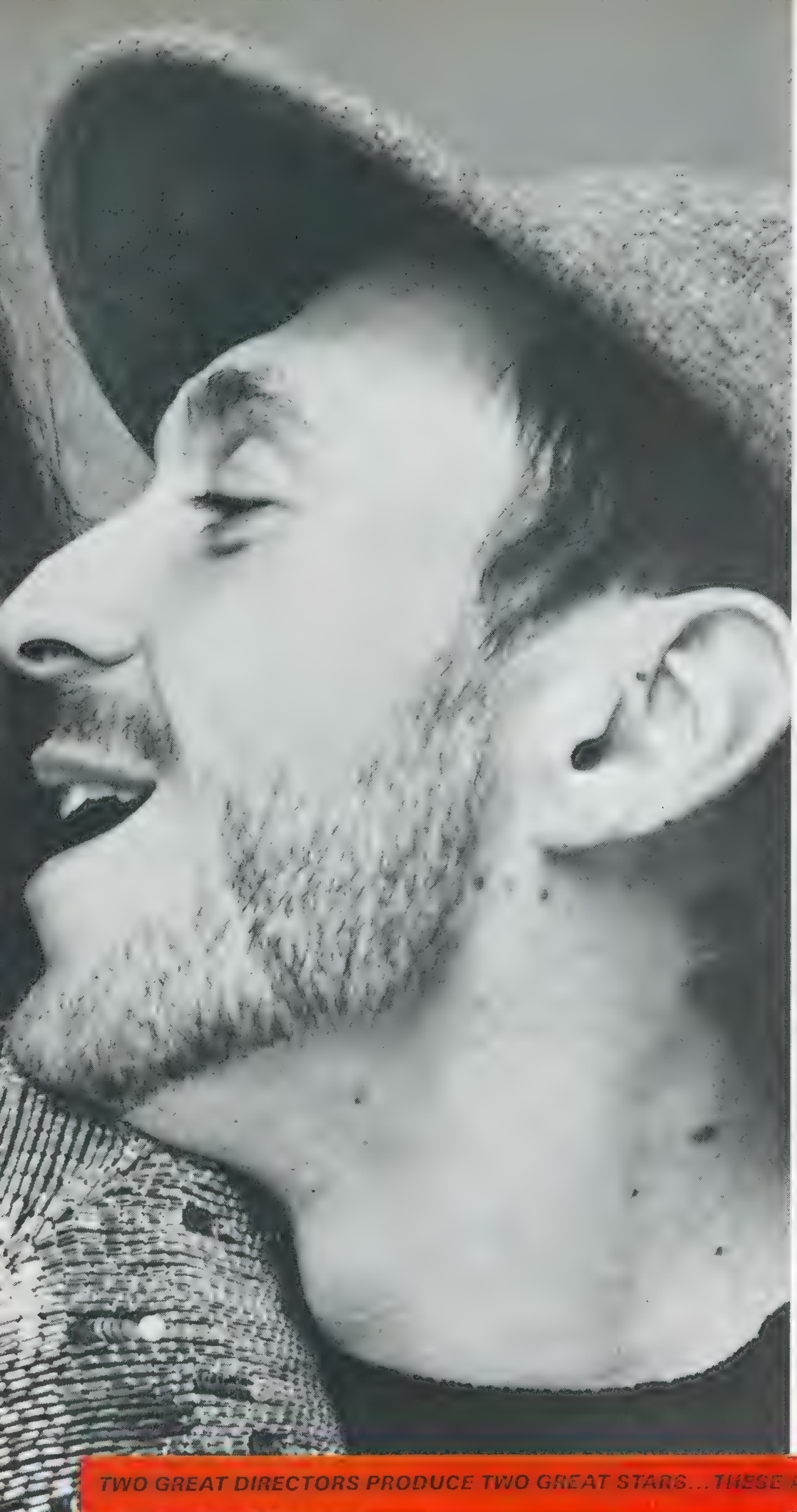
Hit
GEORGE COLT

STAR TRIALS

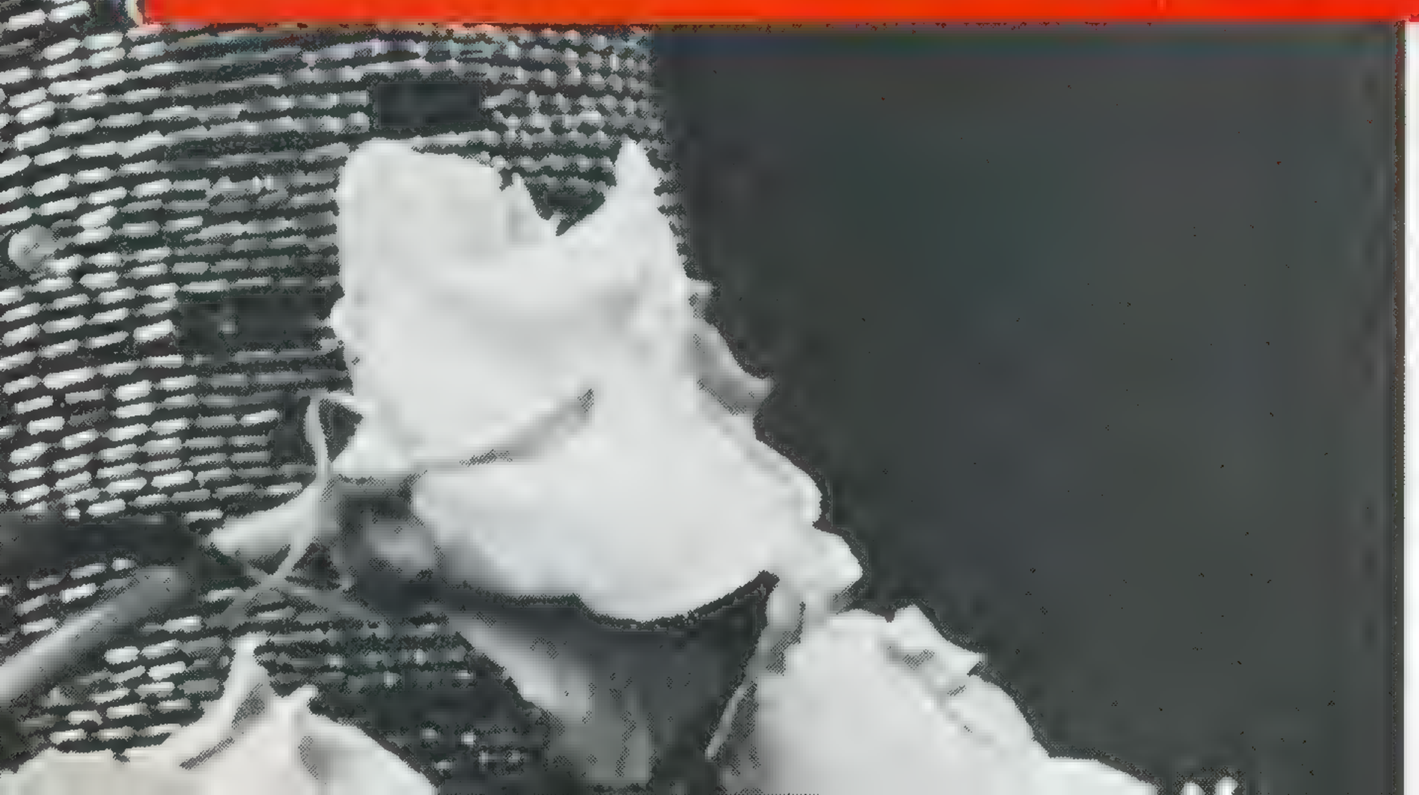
MICHAEL BENNETT'S DREAMGIRL: HOLLIDAY



When is a star born? When suddenly on a Broadway opening night an unknown brings the toughest audience in the world to its feet cheering so tumultuously that the show can't go on. And that is what fantastically happened to twenty-one-year-old Jennifer Holliday *(far left)* when, just before the end of "Dreamgirls," Act I, she became fifteen flabbergasting minutes of visible, ear-blasting, heart-smashing pain, crying out, singing out, bluesing, gospel-shouting pain—a heavy woman gone ugly-beautiful with grief. When, a couple of days later, director, choreographer, producer of "Dreamgirls" Michael Bennett *(near left)* came to Richard Avedon's studio to be photographed with Jennifer Holliday, he sauntered to her dressing-room door and said, "Hello, Star—it's Director." The irony is that Jennifer's the girl who almost got away. "I fired her!" says Michael. "I quit!" says Jennifer .... Smiles all the way to the box office. Bennett's the kind who can see it—theater genius—even when you don't know you've got it. Once he sees it, he knows what to do with it. And that's how stars are born the Bennett way.

Avedon

TWO GREAT DIRECTORS PRODUCE TWO GREAT STARS...THESE AND FOLLOWING PAGES



How do you make a star into a STAR? If she is an opera superstella, you get director-designer Franco Zeffirelli, cast singer-actress Teresa Stratas (enormous tragic eyes, voice, repertoire) as his heroine, and you are shooting for the sky. That is precisely what New York's Metropolitan Opera did when it decided to present that sure-fire tearjerker Puccini's "La Bohème" this season of 1981-82. What did the Met get? One of the greatest productions in its entire history: Zeffirelli's mid-nineteenth-century Paris, a vast, teeming, romantic sprawl (sometimes almost three hundred people on stage), and, at the heart of this, the Bohemians, "the kids," Zeffirelli calls them, loving, quarreling, creating, lusting with life. But it is Zeffirelli's Mimi, Teresa Stratas, who is his theatrical, his humanistic equal. There is an echo here of Zeffirelli's relationship with Maria Callas.

So what did Zeffirelli do with this superstella, Stratas, who made her debut, as Mimi, twenty-three years ago and, still looking like a waif-girl, has sung an amazing range of roles in almost every important opera house in the world? "His genius with me," says Stratas, "was that he willed me to get out of my own complex way."

"You have to caress the cat," said Zeffirelli, talking about "Bohème," "in the direction of the hair, not against it."

Stratas is one cat Zeffirelli caressed into the Mimi she had never before been, into the greatest singing actress in the world she would now always be. —LEO LERMAN

ZEFFIRELLI AND HIS GLORIOUS "KID," TERESA STRATAS

Avedon

STARMAKERS

ZEFFIRELLI'S SUPERSTELLA: STRATAS

Duane Michals

STUDS TERKEL

"Can a people, today, maintain uniqueness? That's the big question. And Chicago could be the metaphor"

Studs Terkel, conceivably, could have been produced only in Chicago: a cigar-chomping, broad-chested, kindly man of large gestures; a scenery-chewer, clearly—straight from the union hall. For nearly thirty years host of an interview show on Chicago's radio WFMT, Studs, to many, is the voice of Chicago. Next month on PBS, the TV adaptation of his blockbuster book, *Working,* will air.

In *Working* (Pantheon)—as in *Hard Times* and in his other writing—he's taken the ancient tradition of oral history to the twentieth century. To the tape-recorder—and best-seller lists—and, in the process, given us a look at our most private, most proudly held selves. Here, we turned the tapes on Studs and asked him to talk to Vogue about Chicago: Chicago traditions, energy, and commonsense.

It's not slick or soft-focus, Stud's Chicago. It's a lusty town.

"When you think of Chicago, you think immediately of the Carl Sandburg poem, 'Chicago.' How does that apply today? 'Chicago': 'Hog Butcher for the World, Tool maker, Stacker of Wheat, Player with Railroads . . . .' Well, none of these apply. The great stockyards have been dispersed; now they're near the feed places: Clovis, New Mexico; Albert Lea, Minnesota—wherever the feed lot is. We know about railroads; they've *(Continued on page 422)*

Raw energy, no nonsense: That's Chicago. On these ten pages, Phil Donahue, Ann Landers, Saul Bellow ...a fresh sense from Chicago. About America now

CHICAGO WITH NEW MUSCLE

EDITED BY KATHLEEN MADDEN

JANE BYRNE

"It took two years of my walking across the press room not to have some reporter say, 'Mr. Mayor'"

CHICAGO: WITH NEW MUSCLE ...AND REMARKABLE WOMEN

ANN LANDERS

"Women have had to give away
Plus yet the news..."

JANE BYRNE There's almost no one in Chicago, you find, without some—usually strong—opinion on how Mayor Jane M. Byrne is doing: Byrne-watching, clearly, is a municipal pastime. In her city-sized office, a portrait of John F. Kennedy behind her (her first political job was on Kennedy's 1960 campaign), it's easy to conclude: Jane Byrne may measure in at five feet, three inches, but she's no "little woman." And at a time, now, of some highly visible women big-city mayors—Dianne Feinstein in San Francisco, Kathryn Whitmire in Houston—she's a large part of our national self-portrait.

Her style? "I believe that if you have a problem, you solve a problem. I don't think you keep talking about the problem and keep blaming it on somebody else." After almost twenty-two years, when Chicago was Mayor Richard J. Daley's town (and two years of his appointed successor, Michael A. Bilandic), Jane Byrne was elected in April 1979 with a record-smashing 82 percent of the vote; she's now had almost three years to affect Chicago. "We're not only a city that's surviving but surviving very well."

With a woman as mayor, Chicago reportorial styles have been shaken a bit. "I believe there are questions that are asked of a woman that would never be asked of a man," says Byrne. "It took two years of my walking across the press room not to have some reporter say, at some time, 'Mr. Mayor.'" There's also, Byrne feels, a cliché that when a woman changes her mind it's the woman in her that's acting. "Ronald Reagan walked in and changed the whole federal government's appointees and the world did not stop."

ANN LANDERS If there are messages to be found about who we are now—and what mainstream America's worrying about now—you can bet they're in Eppie Lederer's mailbox. As "Ann Landers," for over twenty-six years, she's pretty much heard all; what she's hearing about now: the economy . . . nuclear war . . . independent women. About her advice, she says, "The price is right." When she began, at the Chicago *Sun-Times* in 1955, that was a three-cent stamp.

And while "Ann Landers" is a forum—now in over a thousand U.S. newspapers—Eppie is a force: an active committeeship-holder, trustee, or advisory-board member at the Harvard Medical School, National Cancer Institute, Menninger Foundation, Mayo Clinic, the Hereditary Disease Foundation. This past year, when she plotted a move to warmer California, friends served her with a judge-signed *ne exeat,* a document forbidding it. The "legal" reasoning: Her departure would bring too much anxiety.

Eppie/Ann Landers talks the way she writes: with firm words and few qualifiers. Of the changes in women's lives, she says, "The young woman who wants to stay home with her baby for a year or two is anxious. She's conflicted. She has to make up her mind. You can have part of different worlds: business success, family life; you can't have it all."

"Who said life was fair? Women have had to give more; they get the most, too. Givers get the most."

Left: Joan Miró's "Chicago," the city's newest (dedicated this past year) landmark piece of public sculpture, a female figure—of concrete, bronze, and ceramic.

Duane Michals

It's no great time for heroes. Or feminists. Yet, there's a man who's both: PHIL DONAHUE

A woman sits in the *Donahue* audience, noticeably blond, nearing forty. She is married—to a barber, she's a mother . . . and, like most of the women in this room, she has waited over two years for this day's ticket. This sixty minutes. She likes Donahue. Because, she explains, "He doesn't talk down to me."

Now—no great time for heroes or feminists or boat-rockers of any sort—Phil Donahue remains, proudly, all of the above. In the muck that's daytime television—when telling women to "move your tushies" qualifies as clever patter—this forty-six-year-old salesman's son from Cleveland, product of parochial schools and 'fifties Notre Dame, divorced father-of-five remarried to Marlo Thomas—operates under the assumption that women, in fact, are interested in intelligent discussion. About quite a lot.

"What we've done," says Donahue, "is demonstrate that so-called women's issues include a lot more than had been believed by media decision-

"I have a daughter. And I want her to be respected for more than her ability to bake bread"

makers, by the men who pictured the female viewer as the person who waved goodbye over hot apple pies as the children trundled off to school. I don't have to tell you that those days are over."

Perhaps. But they certainly weren't totally so when Donahue brought his show—which started life in Dayton—to Chicago, in 1974; the New York networks, he admits, weren't panting to land the program then. Today, with the kind of viewer numbers that would make any TV exec happily hyperventilate, *Donahue* continues to exist outside the networks—appearing, by syndication in 218 cities now—the star of talk shows, straight from the center of the Midwest. (His four-times-a-week *Today* segments emanate from Chicago, also—produced by a separate Donahue staff.) "Our show benefits because it comes from Chicago. We are not swept into the mainstream of the media routine. We don't have the *(Continued on page 424)*

Duane Michals

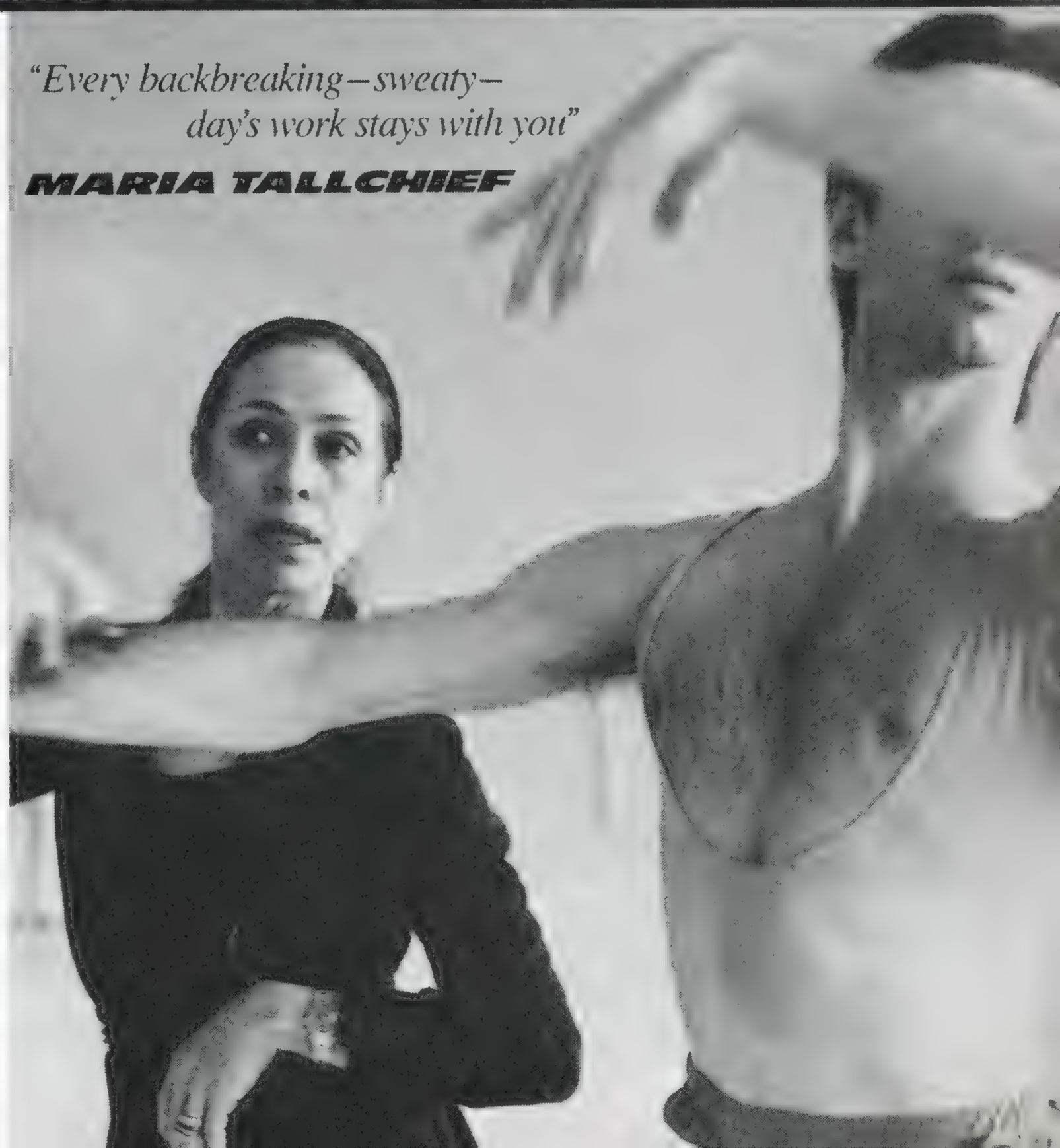
RAMSEY LEWIS Blues . . . jazz . . . gospel: In Chicago, they're musical givens; but the world-ranking sounds coming from the city now as easily include the classical magic of Sir Georg Solti . . . as AACM (the hot avant-garde jazz group) . . . as *Live from the Savoy* (Columbia), Ramsey Lewis' just-out album. Lewis—a jazzmaster who's fused classical piano with rhythm and blues and his own Chicago church gospel-choir background—has, for almost thirty years, made constantly new sounds. He feels that now is a mixed moment for U.S. music.

"It's good because composers and performers are becoming aware again of the lyric," says Lewis. "It's not political or social like it was in the 'sixties; we're beginning to tell other stories. Melodies are popular and people have gone back to dancing. The bad part is that some of our music needs support—and not just from the private sector. A lot of good music is not being heard because it simply can't be afforded."

MARIA TALLCHIEF Young, it is: when the Chicago City Ballet opens their spring season this month, they'll have a scant year's performances behind them. But this new, home-grown Chicago company (in a town with a long—sometimes testy—ballet history) has a special strength: founder and artistic director Maria Tallchief. Married to Chicago contractor Henry D. Paschen, Jr., Maria Tallchief—one of America's earliest clear-star ballerinas in the 'forties, 'fifties, first days of the New York City Ballet—stopped dancing in 1966. Now, she teaches her young company "as George Balanchine taught me." With clarity.

"We're slowly growing; it has to be slow," she says—to develop style, elegance, some maturity. For this year, the City's planned two seasons at Chicago's Auditorium Theater and performances with the Lyric Opera; they've been asked to be resident company at the Newport (RI) Music Festival, this summer—all, strong signs for a fledgling company. "I keep telling my students, I didn't make any of these rules. If I had to do it, you do it," she says. "But every backbreaking—sweaty—day's work stays with you. Forever."

Far right: One—very special—glimpse of art in Chicago, part of the extraordinary, quietly famed collection of James and Marilynn Alsdorf. The Alsdorfs—he (among other art and civically concerned posts) past Chairman of the Board of the Art Institute of Chicago, she a founding trustee of Chicago's Museum of Contemporary Art—bought their first important works of twentieth-century art in the early 1950s; today, their collection as comfortably houses masters—Matisse, Léger, Brancusi, Giacometti, De Chirico—as personal treasures—an eighteenth-century Austrian child's sled, a pillow owned by Marie Antoinette, a steel gate by Louis Sullivan. That diversity, here, from the Alsdorfs' dining room . . . Picasso's "Male Nude with Clasped Hands" (1907), in gouache and charcoal; below it, a pottery male figure from China's Han Dynasty, a French Renaissance bust of St. Marguerite, an ancient silver bronze Buddha from Thailand, on a chest that's seventeenth-century Sicilian.



Duane Michals

New Chicago tradition: Now, amid remarkable architecture, a new wealth of celebratory sculpture in public spaces. Right: Alexander Calder's "Flamingo" at Federal Center Plaza. In 1974, its $325,000 cost reportedly made it the most expensive artwork bought by the U.S. for a government building.

CHICAGO: WITH NEW MUSCLE

A Cry of Strength: The unfashionably uncynical SAUL BELLOW

BY CATHLEEN MEDWICK

EDITOR'S NOTE: *Saul Bellow is a monumental voice in American letters; his new novel, "The Dean's December," gives us essential news about the human condition, America, the world. Here, Bellow speaks out, with startling clarity—on his home, Chicago; on the future of human freedom, remapping the endangered boundaries of the American Dream.*

Saul Bellow is sitting, professorially, behind a large desk, in a spacious office, in front of a lavish picture window with a view. Not a Chicago office: he is in New York City on business. The world outside in no way resembles Chicago's ruined, resurrected inner city, which Bellow can see from his high-rise apartment; this window gives out on New York's rigid shadow boxes of glass and steel. Saul Bellow, who has spent the better part of his life in Chicago, inviting the city to shape him into its oddly native mold of academic and street-tough (the ghost of Nelson Algren haunting the University's ivied halls), seems, in this borrowed publishing executive's office, particularly out of place.

On the other hand, he seems determined to belong here—having chosen, after all, to sit behind this vacant desk (there are comfortable armchairs and a sofa in the room), a position of some authority. Something the streets of Chicago might teach you: seize your turf, and hold onto it. An unnecessary precaution, one might think, for a man of Bellow's stature in the world. But ancient habits die hard.

Saul Bellow, at sixty-six, is white-haired, keen-eyed, a gentlemanly looking man. The author of nine novels (his latest, *The Dean's December*, was recently published by Harper & Row), he has won the Nobel Prize for literature, the National Book Award (three times), the Pulitzer Prize; and his books, venerated as they are by the literary pundits, actually do sell. But this tremendous and consistent success has hardly altered Bellow's view of himself. He speaks, almost officially, as a displaced person—like one of his fictional characters, a dangling man, an intruder on an alien planet, disaffected, remote. Bellow's novels are stories of men (never women) who more than casually resemble him. These he depicts as fast-aging apparitions who try—usually (they feel) with small success—to become human, to locate themselves emotionally in the world. Distressed, damaged hearts searching, like the poet Humboldt (in *Humboldt's Gift*), for "an original world, a home-world." The self-savaging hero of *Henderson the Rain King* hunts for that world in Africa—only to discover, like Dorothy, that Oz is no place like home. And home is, in the final analysis, Reality City, where even the soul's most murderous instincts can come to roost.

"John Berryman once told me," says Bellow, leaning back into his swivel chair, "that some book reviewer was trying to 'put me in my place.'" (Bellow's voice here rises, lilting—Olivier would play it perfectly.) "And I said to him I'd be grateful if he could tell me what my place was."

There are those who would argue that Saul Bellow's "place" is Chicago—that he has claimed it the way Joyce claimed Dublin and Edith Wharton New York: by living and writing it. Bellow inherited his Chicago, one might say, from Dreiser, Farrell, from those writers who drove straight at the grisly center of the American Dream, giving it a local habitation and a name. The city belonged then, as now, to the literary muscle men. "Algren left Chicago," Bellow points out, "because he said it was much too tame and no longer resembled the Chicago of the Depression to which he had given his heart. He felt that Paterson, New Jersey, was more like it."

The Dean's December hovers relentlessly about Chicago, viewing it close up, then from enormous distances—the New World seen from the Old—revealing, in the process, the nightmare alleys of the American Dream. Bellow has no illusions about the city. Nor is he fashionably cynical about it.

"Yes, it is the Midwest, and yes, it is the bread-and-butter, pig-sticking U.S.A.—that publicity poem that Carl Sandburg wrote called 'Chicago': 'Hog butcher for the world. . . . City of the Big Shoulders' and so on, it was a sort of advertising man's masterpiece about Chicago, I always thought.

"But that's not the Chicago that makes my nerve endings tingle. The fact is that all these American cities were cities of immigrants, they were exotic places—hybrid cities of hybrid populations, united by certain ideas: The idea that you can lead a free life, that you don't need to fear the authorities. The idea that you had entered into a contract with a hundred million others, to be an American, to forget your own history and start over again.

"An old friend of mine who's now dead used to say everybody in the world should have the chance to be an American, at least for a while. It is a special state of mind.

And being foreign is not so terribly important if you grew up among Poles, Germans, Swedes, Irishmen, Mexicans, Italians, and blacks, as I did."

Bellow was nine years old when his family moved to Chicago from Montreal, to which they had emigrated from Russia. They arrived in Chicago in 1924, the year of the Loeb-Leopold murder trial, which Bellow remembers following, as a child, with intense interest. His mother, by that time, had been in North America for eleven years; but she never got used to it. "She was thinking of her family in Riga all the time. And this was just a sort of exile, purgatory as far as she was concerned. It was very hard to bring up four children in so strange a place."

From the beginning, Bellow felt like an insider/outsider, "even though I went to grammar school and high school and college in Chicago, lived in the streets and knew it so well. I felt there was a kind of exoticism about the place.

"I suppose part of the feeling of strangeness came from my mother's situation, to which as the youngest child I was very sensitive. We were already exotic when we came. The trunks my parents traveled with were exotic—the taffeta petticoats, the ostrich plumes, the long gloves, the buttoned boots, and all the rest of those family treasures, you know, made me feel that I'd come from another world.

"Then I was on the streets of Chicago and playing a game called Piggie-move-up, which was a baseball game played in the street, and hanging upside down by my knees from porch railings, which was my favorite diversion in Chicago as a kid. Well, I was a street kid, although I played the violin and attended a Hebrew school. But I broke with that—the choice was between the Hebrew school and the pool room and the playground, and the pool room and the playground won out. Together with the public library."

The street kid went on to glory; the feeling of strangeness never wore off. When Bellow won a Guggenheim fellowship in 1948, he moved to Paris—which turned out to be an excellent place in which to think about Chicago, to remember it. That's what Mr. Corde (the name suggests a rope, a heart) does from his wife's native Rumania, in *The Dean's December:* sees Chicago as clearly as if through a crystal ball—its rackets, its rage, its inexplicably erotic brutality. Chicago shuts Corde out. And it is only by journeying to a remote country—a place where his strangeness is somehow more tolerable, less unique—that he begins to discover why.

Bellow has left Chicago many times—for New York, Minnesota, Paris; but, like his characters, he always returns. Perhaps "to continue," as Corde says, "my education." What he *(Continued on page 426)*

Duane Michals

Yes!

THE GOOD, THE BAD, AND THE UGLY
Neo-Expressionism challenges Abstract art

BY BARBARA ROSE

Emerging German artist Georg Baselitz paints people and objects upside down, mirroring the contemporary sense of dislocation that drives some artists to reject abstraction, embrace distorted Neo-Expressionist styles. The theme of the "topsy-turvy" world reflects art's moral concern. Left, his "Flaschentrinker" (Bottle Drinker), 1981; oil on canvas, 63¾" X 51¼"; photograph, Xavier Fourcade, Inc., gallery, NYC. . . . American Susan Rothenberg's mysterious spectral images hover, ungrounded in their painted fields, implying a nonspecific anxiety and fear. Above, her untitled painting, 1980–81, acrylic and flashe on canvas, 114" X 114"; Willard Gallery, NYC. *(Continued)*

Do we need proof that art history is entirely unpredictable in its course? Then we need only to look around us to see that an international ground swell of figurative art has displaced abstraction in the art galleries, magazines, and, to some extent, even the museums. The result is that critics who could barely conceal their hostility to abstract art are gleefully proclaiming the long-awaited "return to nature." Others, whose careers are tied to the fate of abstraction, see the current flight

"Sinister, unsettling art of existential disturbance"

into figuration as little more than a series of nostalgic reruns of the representational styles of the past—from Fauvism to Photo-Realism. The situation, however, is more complex. Just as abstract art encompasses a wide range of styles, so too, does representational art. The current change in the dominant mode from abstraction to representation is neither a simple nor an overnight development.

There are many reasons to believe that the revived interest in representation is not just another mini-movement launched by commercial entrepreneurs. To begin with, it is not a local but a worldwide phenomenon that appears to be an authentic gut reaction against the declining ability of abstract art to convey significant moral or philosophical content. Because we are speaking of a universal reaction, such New York-based *(Continued)*

Neil Jenney and Philip Guston were among the first, in the 'seventies, to reject abstraction for raw, crude-looking styles of figurative art. Jenney often works with sophisticated verbal-visual puns, but his apparently finger-painted surface alludes to primitive art-making. Above, his "Paint and Painted," 1970, acrylic and graphite on canvas, 43¾" X 43¾"; Blum Helman Gallery, NYC. . . . Guston, who gained fame as a leading Abstract Expressionist, juxtaposes deliberately cartoonish imagery with a highly refined palette and painterliness. Left, "Head and Bottle," 1975, oil on canvas, 65½" X 68½"; David McKee Gallery, NYC.

Ed Kienholz' life-size casts of people and objects are integrated into dismal interiors that evoke nightmarish expectations. A pioneer in assemblage, Kienholz has always focused on moral issues, the ugly truths of scenes like this powerful view (opposite) into a furnished room, peopled with a dispirited derelict for whom the future holds no hope. Shown: "Sollie 17" (interior detail), 1979–80, assemblage by Edward Kienholz and Nancy Reddin Kienholz; L.A. Louver Gallery, Venice, California. . . . Malcolm Morley's strange dream landscapes often convey an ambiguous sense of emergency, a sense that nature and man are not quite as they should be. Above: "Mash," 1978, oil on canvas, 36" X 48"; from Museum of Contemporary Art, Chicago. Photograph, Xavier Fourcade, Inc., NYC.

(Continued) artists as Susan Rothenberg, Malcolm Morley, and Neil Jenney have more in common with Francis Bacon and Alan Davie in England, with Georg Baselitz in Germany, Sandro Chia in Italy, Magdalena Abakanowicz in Poland, and Ed Kienholz, who divides his time between Berlin and Idaho, than they do with the novelty vendors of New York City's SoHo or the jokesters who would trivialize art by making it a cute, campy, or funny dispensable distraction.

To understand the current rejection of abstraction by many of the strongest artists working today, one must consider the rea-

"Forcing us to see that truth is not pleasant"

sons that artists were originally drawn to abstraction. In the early years of this century, among such artists as Kupka, Kandinsky, Malevich, and Mondrian, nonobjective imagery was the means of communicating with the spiritual realm of cosmic harmonies. The function of art for these artists, who invented abstraction, was, like the Tibetan mandala's, the Moslem hypnotic mosque decoration's, or the Christian icon's, to induce states of religious consciousness.

Kandinsky painted his first abstractions in 1911. Seventy years later, the initially religious function of abstraction has been so compromised by the secularization of the artistic impulse, promoted by the denial of any boundary between fine and commercial art, that many serious artists are attempting to redefine not just the look of art but its function within society as well. In this connection, the rejection of abstraction becomes not an esthetic choice but a moral act; for it is in the nature of the relationship of modern art to society that the artist stands in opposition to popular taste.

Pop art tried to negotiate a compromise with this historic opposition of artists to middle-class taste and values. It succeeded in bringing to art an enormous audience unschooled if not uninterested in critical discrimination. This audience was basically involved with social mobility *(Continued on page 425)*

From the woman who changed our lives with The Feminine Mystique—a new appreciation for men, nurturing, the family

AN INTERVIEW BY SHERRYE HENRY

THE VALU

Susan Wood

"In the second stage, we're stronger

Betty is patient throughout the conversation but urgent—patient because she must crush into a couple of hours a theory that has taken ten years to formulate, urgent because she wants you to understand and report accurately so the hard work that needs doing can begin.

She interrupts a preliminary explanation of her new book, *The Second Stage* (Summit Books), to call ABC News, which wants her to inaugurate its hour-long news program. The fledgling assistant on the other end recognizes neither the caller's name nor the voice so distinctive it sounds like tires on a gravel driveway.

"I'm Betty Friedan, that's right, FRIE-dan. I'm to be on the news next week and I need to know when and where to come. What? Oh, Friedan, Betty Friedan." Unbelievably she's forced to repeat her name a third time. "I'm fairly well known," she says more patiently than the situation requires. "Perhaps you can ask someone else who I am and when I'm scheduled."

The obtuse youngster doesn't realize she is talking to the one person in America as responsible as anyone for her job at the giant communications corporation: ABC hardly hired *token* women before Betty's first book, back in 1963, brought the hidden yearnings, frustrations, and—yes, say it openly—rage of women into the open for a society to share and dispute. First there was *The Feminine Mystique* (W.W. Norton), which changed our lives; then *It Changed My Life* (Dell) about how that first book changed our lives; and now there is *The Second Stage*, which surely will change our lives again. For, Indian-like, Betty has bent her ear to the trail and once again listened to the vague discontents, the murmured grumblings, the muted teeth-grindings of women—and, this time, of men too—who are trying to make the difficult new order work. And, she has translated the low hum of unhappiness in the homes of America over choices unknown in our mothers' day into solid complaints so that individuals can see that their pain goes beyond themselves, indeed, is echoed and reechoed in the resonating cries of others.

If Betty asked us in *The Feminine Mystique* to deal with "the problem that had no name"—the need, the yearning to move in society as people in our own right, the desire for separate identities apart from "that image of woman completely fulfilled in her role as husband's wife, children's mother, server of physical needs of husband, children, home"—then *The Second Stage* forces us to the next level of complexity and to the question that seems to have no answer. In the book, Betty quotes a young newscaster who put it into words for her:

"The practicalities of liberation—that's what women have to deal with now. The movement got us to where we are, but now how do we live with it? We've broken through to get these jobs women never had before. How many of us, how long, on whose terms? What do you do about life, children, men, loneliness, companionship, the need to have a real home—things no one thought about when we were so obsessed with liberating ourselves? Women in the next decade have to find solutions for the practical problems, niches for themselves that feel more comfortable. We've

gone through the metamorphosis. We're not worms anymore, but we're not butterflies yet either."

A long way from butterflies because, Betty claims, we have replaced the *feminine* mystique, which became obsolete because its parameters were too limiting, with the *feminist* mystique, which must also give way because its demands are unsupportable. Listen to the cry in Betty's book of her own daughter in the third year of Harvard Medical School: "I work thirty-six hours in the hospital, twelve off. How am I going to have a relationship, much less kids, with hours like that? I'm not sure I can be a Superwoman. I'm frightened that I may be kidding myself. Maybe I can't have it all."

Now imagine a mother's guilt that she may have asked too much, imposed burdens too heavy. Maybe Betty is remembering her child's distress when, back from the telephone, she says forcefully, "I think women *can* have it all. I think they can have children, they can have love, and they can have their professions, *if* they work out trade-offs over time in their own lives and get some simple new arrangements at home and at work. But there has to be flexibility. You can have it all, if you don't try to be Superwoman at the office *and* Supermom at home."

Betty sees the terrible irony if women remain doubly burdened with having to run a home and family under the same standards set by those who do nothing else while they also try to match the standards of success in careers set by men who have wives at home caring for the details of their lives. And even worse than the body-breaking attempt to do both—which by definition is superhuman, therefore impossible—she sees the crueler option of having to make a choice between the two.

The sadness of their either/or choice is a major thread in her book and conversation; Betty is clearly worried, about her own and all our daughters: "Twenty years ago, in my generation, women turned their backs on their potential for careers and chose to get complete fulfillment through marriage and children. Now, unless we get on with the second stage, there are going to be a lot of lonely women who seek their whole fulfillment in careers, shortchanging or denying their own needs for love and nurturing."

No one speaks out for the value of love and nurturing without feeling it, needing it herself. Betty fights to put her deepest thoughts about children into words: "In other times and in countries less advanced technologically than ours, children were security for old age, bodies needed to till the soil. There are still countries where if too many girl babies are born they're not wanted because they will not be as useful in supporting old age or for heavy work. But we are in another part of our development that doesn't deal in simple economic terms or simple biological necessity. There are the *human* values for having children, with roots in the past that go on into the future, part of the flow, the center of our lives; and there would be a sadness, an aridness, if people in great numbers were denied that possibility."

But it is a historical fact that delivering babies has also delivered women straight into second-class citizenship, and Betty recognizes that the danger still exists. "That, precisely, is the work of the second stage, to insure that women have the choice to have children without paying for it professionally or politically. It is my feeling—and certainly coming from my personal truths and those of most women I know—that the unique experience of giving birth and bringing up children will continue to be chosen by most women; and this fact of life, that women are the people who give birth to children, *must* be taken into account in the conditions of work and in the provisions for parental leave and child care."

But is it fair? What young man was ever told *not* to be Superman, not to aim for the highest rung of his career ladder—just because he needed to express his biological generativity or, for that matter, perpetuate the human race?

Betty leaps at the opportunity to talk about men. "They are killing themselves, or dying young, being driving Supermen at the office—and they are not trying to be Supermoms at home too. And there is the sense that some of these Supermen, in corporations and politics in the past, haven't really done justice as fathers. So there has been a bit of the either/or for them. But to ask *all* women to make these drastic either/or choices—forego motherhood or forego professions—isn't fair and means simply that we haven't finished the job."

If one thing is clear about the greying of Betty Friedan it is that she stands for accommodation—and not just in her theories about the full emergence of women's potential but also in her own life—but we'll get to that. This woman who first pried open women's fingers desperately gripping their husbands' necks for identity and their husbands' billfolds for security, who first pointed out the poison of dependency, who urged women to take a step away and assured them they would remain standing when they did, is now, like a preacher at a wedding, gently placing one hand back into the other and pronouncing her blessing. Read again the tenets of *The Second Stage,* which she put into italics in the book and which sound like a catechism:

> The second stage cannot be seen in terms of women alone, our separate personhood or equality with men.
>
> The second stage involves coming to new terms with the family—new terms with love and with work.
>
> The second stage may not even be a women's movement. Men may be at the cutting edge of the second stage. . . .

"These practical arrangements," she says, her words beginning to run into one another as they do whenever she gets to the heart of her argument, "the restructuring of work and the restructuring of home, integrated with the new necessities and opportunities of women in professions and the working society—the changes that need to be made—cannot be made if we look at those questions in terms of women alone."

But it was *men* who segregated the workplace, and *men* who, at home, crossed their arms and refused to change. How can you deal with unyielding recalcitrance without confronting it—and that means *them.*

"Wait a minute," Betty hurries to catch up. "I am not denying there are still men who have to be fought—and changed, who are profoundly threatened and are real enemies of a woman's need to be a person herself. I know they exist; they have their own agendas. But we make a mistake assuming every man is the enemy, and in not recognizing how much men are gearing themselves to change.

"Sure there are enemies of women's equality who want to push us back and who are spending a lot of money to beat the Equal Rights Amendment and to take away the right to control our own bodies. I do not believe the first stage is *(Continued on page 420)*

THE SEASONLESS

Seasonless clothes—clothes that work for you, r
time, anywhere . . . they're the best way, these days, to ge
ey's worth out of fashion. Here, the best examples of clothes
seasonless—by way of fabric, and by way of coloring . . .

Some of the best ways to ease into warm-weather dressing . . . *left*, starting with a pale-khaki blouson ($230), black trousers ($130), and a geometric-print cotton blouse ($95), all from Ernst Strauss. It's uncomplicated, seasonless, perfect to travel in—anywhere. April at Montaldo's; Lillie Rubin-South & West; John Baldwin; Jacobson's; Balliet's; To order at Bonwit Teller, NYC. . . . Or, *right*, two wonderful pieces from Sonia Rykiel—the softest knitted blouson, unconstructed, unlined, in stone-colored wool knit edged in black. With her new-proportioned pants, fullish, cropped to ankle length. Blouson, about $400; pants, about $255. John Wanamaker; Saks-Jandel; Theodore, Beverly Hills; Wilkes Bashford, San Francisco. . . . Another point: with soft, [illegible] amy colors and light neutrals, makeup colors that follow suit: paled down, more subtle, more flattering. Here, from Germaine Monteil, [illegible] riarwood and Clover eye colors, Buttercup highlighter, new Marigold [illegible] olor. Hair and makeup, all these pages, Rick Gillette. Manicures [illegible] ecilia Ch

Michel Comte

OPTION

Michel Comte

Opposite: One of the "star" looks at Sonia Rykiel—dressing that starts with a wonderful coat. This one, big and easy-falling, cut like a man's, with a deep shawl collar, in glen-plaid wool. About $650. With it, her black angora/wool pullover (about $280) and narrow wool warm-up pants, about $255. Coat, sweater at Hattie. Coat, pants at Capriccio, Scottsdale and La Jolla. Coat at Ultimo, Chicago; Sweater and pants at Bloomingdale's. Manicure opposite, Cecilia Chan. *This page, top:* For work, for travel, pieces that can go anywhere—in any season—a longish loden viscose jacket (about $348) and matching trousers (about $141), with a pale mushroom silk crêpe de Chine blouse (about $204). From Dana Côte d'Azur. At Dana Côte d'Azur Boutiques, NYC; Palm Beach; Bal Harbour; Chicago. *This page, bottom:* More clothes you can count on—in perfect neutral coloring: from Jill Richards II, a classic jacket in black fibranne (about $220), black/cream confetti-printed on white camisole (about $80), and soft beige fibranne trousers (about $170). Lillie Rubin-South & West. To order at Mary Jane Denzer, White Plains NY. Manicures, this page, Ruth of Xavier Salon for Xavier, NY. Details, men's clothes, see next to last pages.

Opposite: Something different at night—and the prettiest thing at Missoni this season: their wonderful dinner pyjama in a mix of mauvey-beiges/metallic shine. The loose sleeveless knitted vest, about $400; short-sleeved matching pullover, about $370; and full, side-striped silk warm-up pants, about $350. Available late in March. Turnout at Marshall Field's. Pullover and pants at Saks Fifth Avenue; I. Magnin. Pullover and vest at Neiman-Marcus.

Left: Another way the ease in fashion comes across—in a more relaxed suit. John Anthony's, with a longer softer jacket in pinstriped loden wool gabardine, a skirt that's softer, but still straight-falling, narrowed, and a beige linen sleeveless shell. About $1040. Available late in March at Saks Fifth Avenue; John Baldwin; Lillie Rubin-South & West; Kane's, Chicago; Balliet's.

Below: In a season of suède, of special tops—Valentino's luxurious, oversized, slide-y thin suède pullover in a patchwork of ice-cream colors. The top, about $990. Here with beige linen trousers, about $405 . . . later, with white. Valentino Boutique, NYC; John Wanamaker; Valentino Boutique, Washington, DC; Hattie; I. Magnin; Frederick & Nelson. Manicures, these two pages, Cecilia Chan. Details, more stores, men's clothes, last pages.

Michel Comte

LOOK '82 CHANGERS

6 The seduction of change... the irresistible feeling of hair that's shorter, freer...the new lift of orange, this season's key makeup accessory 9

As seasons change, and especially when the weather warms, it's natural to take a fresh interest in hair—in particular, in shorter hair, easier hair. That's the mood on these eight pages, and the man who made it happen is hairdresser John Sahag, who not only did the hair but played the part of the amorous hairdresser in photographer Denis Piel's spoof of the movie *Shampoo.* The idea's to provoke nothing more than better communication between a woman and her hairdresser . . . (an interview with Sahag, next page). Your hair, always shorter: this short, *right,* newly smooth; shaped with a blow-dryer. Your makeup, interpretations of orange, used on all these pages as precisely as an earring would be used to insinuate style, against the un-clutter of black and white. Here, Coral Elettrico blusher, Coral Radiante on lips, nails—from Borghese. Makeup, Vincent Nasso; manicure, Theresa of Il Makiage. Ellen Designs for Robert Originals earrings; details, store information, see the next to last pages of this issue.

Denis Piel

LOOK CHANGERS

A HAIRDRESSER'S VIEW

It's a time for shorter hair, but it's a matter of degree . . . because the term *shorter hair*—like *shorter hem*—is relative. We're discussing hair above the shoulders to varying degrees . . . and, at every length, cutting direction, line, and volume into hair. As for "style," there's no pat answer; it must come naturally—and individually—out of a woman's sense of attractiveness, the way she lives. What's crucial: a hairdresser with a conscience.

When Vogue's editors were polled recently as to which hairdressers had the most modern attitude toward hair, all lists came back headed with the name John Sahag, the man with the English-rock-star good looks on these pages and the hairdresser who consistently produces *the best hair results* in front of the camera. (His off-camera accessibility has been a problem, but he opens his first salon in New York City this spring.)

Not only does Sahag-done hair have line, texture, and drama, it has a real-life ease. As Sahag puts it: "For active women, there's a need for ease, but there's no need to compromise style."

The first and most important step is the cut, says Sahab: a shorter cut. "It's time for hair above the shoulders—from a quarter inch to as short as *(Continued)*

HAIR, always shorter . . . For fine, straight, "difficult" hair: new volume, new movement—real versatility!—that come from both the cut (*left*) and the curling technique (*below*). "Never anything stiff or coiffed," says Sahag. "I believe in hair that moves." (Hair details, *above*.)

MAKEUP, the impact of orange . . . *left:* Rich, gilded vermilion lipstick (Rouge Mysore) by Christian Dior. Makeup, Tyen for Christian Dior (his methods, page 224). Zoran top; Isaac Manevitz for Ben-Amun earrings. *Below:* Barbara Bronstein earrings. Fashion details, stores, see last pages this issue.

Denis Piel

you can go. We're heading toward summer, more heat, a sporty way of living. You're just using the situation to make hair easier for you. Besides," he says, "change is good for you. It makes you see yourself in different ways." Although Sahag works with individual hair texture, there seems to be a "basic" cut: layered around the face, shaped so hair curves in at the nape.

After the cut comes playing with textures, adding volume if necessary." He actually cut volume into the shoulder-length hair on page 386 by a blunt layering of the ends. Adding versatility to that cut, a technique he developed: the "double" texture—waves played against smooth—done by curling the whole head of hair with a curling iron, dampening and loosely blowing sections straight with a brush (small photo, page 387). Alternative: "A perm. A perm is not damage; it's a change of texture. And texture is still an important element of style."

Next comes color. "As with perming," says Sahag, "you either need haircolor or you don't. It's a year-round thing. Perming and coloring must be considered as a part of the state of hair's health today."

To keep hair healthy, Sahag prefers that women wash their hair no more often than every other day, using a very light shampoo. And always brushing hair first to massage the scalp, get oil to hair ends. "Oil treatments are wonderful for dry, coarse hair," he says, "coconut oil penetrates the shaft; protects hair in sun. Limit sun exposure—very damaging to hair."

HAIR, **always shorter . . . *Right:* Straight by nature, hair is shaped around the face, not really layered but "snipped in tiny steps" which cuts new direction, new dimension, into it. With curly hair, *below,* Sahag "added a few straight ends for a mix of textures."**

MAKEUP, **subtleties of orange . . . *right,* paled on lips (Innocent Peach), brushed across cheeks (Soft Summer Peach) from Max Factor. Robert Lee Morris earrings. Sahag's shirt, Shanghai'd by Bowman Trading. Makeup, Vincent Nasso. *Below*: Earrings, Elizabeth Brzezinski for BRZ designs. Makeup, Alberto Fava. Details, stores, next to last pages.**

Denis Piel

LOOK CHANGERS '82

COLOR

By Dorothy Schefer

By Shirley Lord

BEST ACCESSORY: makeup, together with a new group of "enhancers"—products that change the tone, the depth of all the other color you own—now offers a new kind of "instant" versatility. This year, if there's one real change—aside from the decided move toward orange—it's that colors should have transparency; they are not opaque in any sense of the word. Important, too, is that color be *believable*—"all you really want from makeup is a little natural-looking drama," says Rick Gillette, "unusual coloring done with a light hand." Alberto Fava agrees. "Your basic makeup—powder, foundation, even blush—should be the *same* color as your skin." A "pop" of strong color—if it goes anywhere—is on the mouth. But lips, if they are vibrant this season, are never dark. For every skin tone; pale mouths, matte colors, or lip colors brightened with iridescence are more modern-looking. Even at night.

To bring lightness and transparency to makeup, "enhancer" products are here to stay, and the idea of achieving color by blending two (or more) shades— whether for paleness or color depth . . . or for matte vs. shimmer—is a new trick in the American woman's makeup bag. Now, color—whether it's built up or paled out—is often achieved by blending several shades. There are no "lines" . . . not around eyes, lips, anywhere, and there is *less* use of color. What looks prettiest now is a monotone—shades of one color range for eyes, lips, cheeks. And if you're looking for one "hot" new color: orange is it. From the palest apricots and muted corals to the most vibrant tones, options in orange are this year's "neutrals" that work across the board—for every skin tone—with the clothes you'll be wearing for spring. (Orange tones also work around the eyes, but always paled out and muted.)

On lips, paleness can be achieved by using foundation as a "base" or with the newest enhancer-product, white lipstick—which can be used either under or over another lip color. (The best: Diane Von Furstenberg's and Estée Lauder's—the latter gold-shot, so it can be worn alone as an opal lip wash.) Other color options this spring: the whole range of pink-lilacs, from the softest beigey pinks to the newest "blued" lilacs (two of the brightest—and prettiest—for lips: Lancôme's China Rose, Sorbet; for nails, their Gypsy Rose), *(Continued on page 429)*

BIGGEST NEWS in haircoloring: that it is now the fastest, most effective way to *improve* the look of hair . . . that increasingly the world's expert colorists are stressing haircolor be used to "enhance" but not necessarily to "change" natural hair color . . . that with the whirlwind of advancement during the last few years, products and methods now are able to produce shades so subtle they can turn natural hair color into an "asset" in the same way that makeup can promote the "natural"—healthy—beauty of skin.

As Louis Licari, of La Coupe in New York City, explains, "Women are using color to brighten, highlight, lowlight (with a darker shade on an already dark shade), add shine and cover grey . . . all with products that don't contain peroxide, metallic salts, ammonia, or other damaging chemicals (such as Clairol's Loving Care lotion or foam-in color, Wella's Wellatone, and Revlon's Colorsilk shampoo-in formula). Best of all, they are products that actually emphasize whatever's good about natural hair color. By staying away from extremes, 'demarcation' lines at the roots are avoided and touch-ups become less necessary, so women will be less and less tied to their colorists in the coming decade. It also means an important relationship between stylist and colorist—who should always work together—for subtle coloring can do a great deal to emphasize a cut, a shape, a style, again utilizing the time a woman is prepared to spend in a salon to the maximum degree.

"New directions? What I call precision haircolor," says Licari, "where colorists use timing as a tool, putting on color, taking it off, putting it on again . . . all to lift natural lights, ten minutes here, there, on a few strands or all over. Using the foil method, for example, if I've used four foils on four strands, I will take off the first one before applying the fifth."

This spring and summer, Calvan Walker at Gerard Bollei at the Galleria in New York, is "mixing" different pale and warm tones together to achieve what he calls "pale porcelain tones, delivering color density, a shimmer of sunlight . . . without its being obvious anything has been done to the hair at all!" The new natural color processes not only achieve extremely natural looks but are practical, too, because they need little maintenance. . . . Like the Framesi products recently arrived from Italy, soft shades from vegetable pigments in a conditioning base, which clean and condition as they color . . . the Sebastian Cellophanes, intense yet transparent, formulated to brighten and add life to hair. Geri Cusenza, Sebastian's creative director explains, "Apricot Cellophane, for example, when used alone, creates a warm glow on light hair, a richer reddish hue on darker hair—like icing for hair." . . . And Vidal Sassoon's *(Continued on page 429)*

HAIR, **always shorter. . . . Even "long," as at *left,* it clears the shoulders by a quarter inch . . . and, if colored, is less changed than improved by the experience, a change in itself!**

MAKEUP, **tonalities of orange . . . gilded peach lips (Pagan Gold over Savage Sand), apricot cheeks (Savage) and eyes (Pagan): Elizabeth Arden's Primitives. Emanuel Ungaro jacket and necklace. Glasses by Sanford Hutton for Colors in Optics. Details, stores, last pages.**

Denis Piel

NEUTRALS

A change of character...

Neutrals now have more impact. More charm. And image enough to make their own statement. You see the change—fast—in the wonderful new suède clothes . . . in the shoes that go with the suèdes, with anything. The difference is in the new color range: palest yellow to deep mocha and the rich, burnished tone of metallics. It's in the way tones and textures are mixed and texture becomes as important as shape.

Marco Glaviano

Whatever you want, it comes in suède, and often suède's the most appealing version, i.e, Lisandro Sarasola's terrific fawn suède blouse—short, quite full (about $495)—wrapped and belted over burnished peach leather pants (about $500). Both, Libra International Leather. Bloomingdale's Cul-de-Sac; Pegasus, Philadelphia; Hattie; Stanley Korshak, Chicago; Capriccio, Scottsdale and La Jolla. . . As far from brown moccassins as you can get: Geoffrey Beene's shapely little flat with tan leather straps, a copper back. About $138. Delman at Bergdorf Goodman; Robinson's, California; Nordstrom, Seattle and Portland. These six pages: hair, Sean Hoskins, and Anthony Demay for Garren at The Plaza; makeup, Richard Adams. For details, stores, see next to last pages. Beauty Note: Most appealing makeup now: the new neutrals. Here, from Aziza by Prince Matchabelli—Copper shine-on lipgloss

Metallics are subtler, more sophisticated. And, usually, strongly textured. You see it in the pump on this page, woven in three burnished colors. Vittorio Ricci by Stéphane Kélian. About $240. Saks Fifth Avenue, NYC; Joseph's Shoes, Chicago; Neiman-Marcus. And you see it in the warm café au lait, lightly glittered silk camisole (about $75) and tap pants (about $49), *opposite*. By Samantha Robbins for Sami. Beneath It All, NYC; Under Statements, Great Neck NY; Allusions, Naples FL; Neiman-Marcus; Sweet Georgia Brown, Aspen CO; Victoria Rayles, San Francisco.

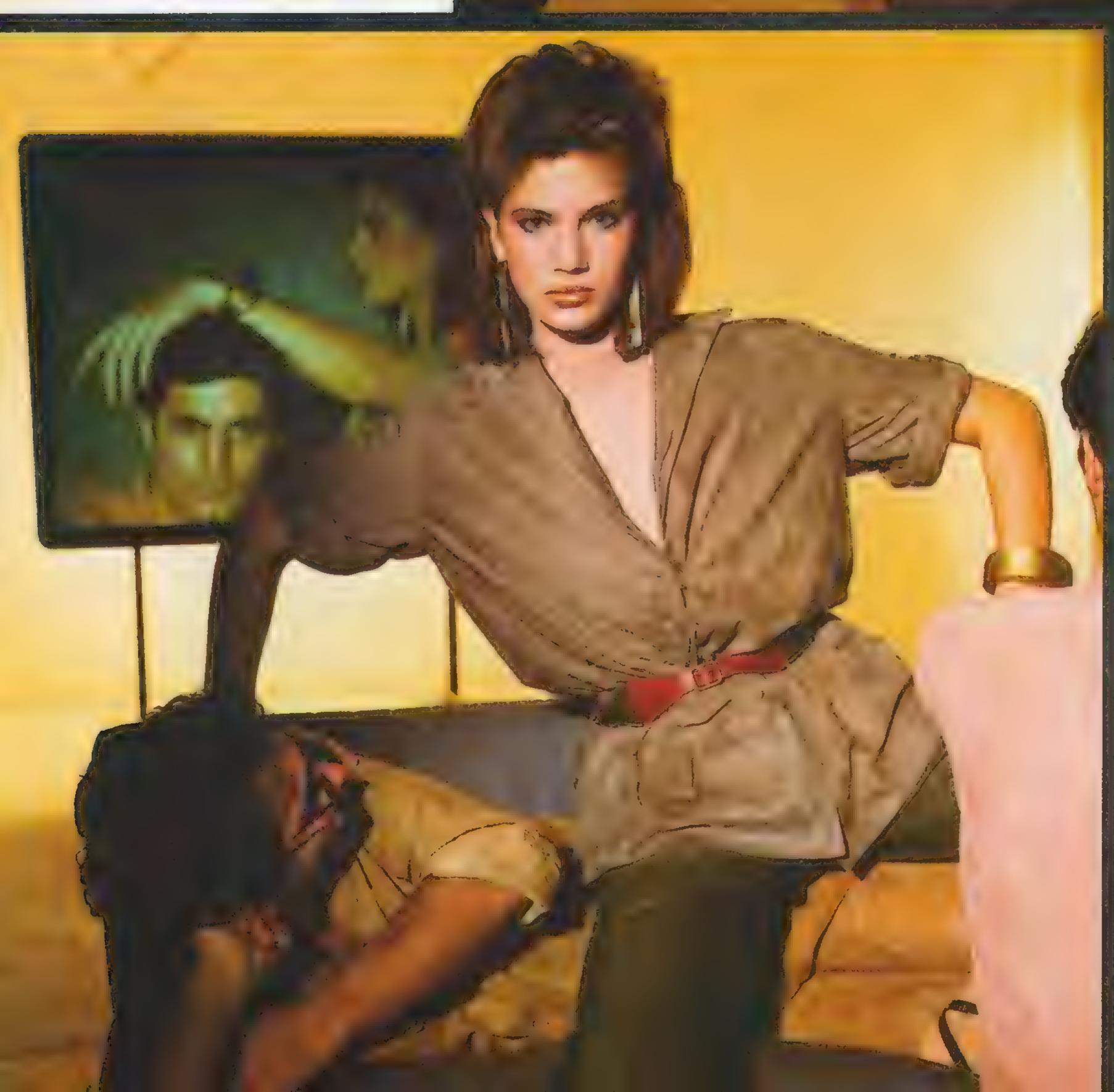
NEUTRALS: A change of character . . . in shoes

Marco Glaviano

Neutral, go-with-everything shoes—the ones you constantly reach for—don't have to be beige, bland, blend-into-the-background. They can be Maud Frizon's bright, multicolored snakeskin cut-out flats, *above*. About $260. Available at Bergdorf Goodman; Neiman-Marcus; I. Magnin.

The perennial t-strap "turns" on a trio of low-key burnished metallics; on the prettiest, rounded low heel. Chloé for Pancaldi, *above*. About $180. Bonwit Teller, NYC and Beverly Hills; I. Magnin. Details, clothes on screen, see next to last pages.

NEUTRALS: ***A change of character . . . in suède***



For a top that is seasonless, timeless; for the pure pleasure of the way it looks and feels—John. Anthony's taupe suède shirt-jacket, at *left*—straight, simple, elasticized at the waist. Jacket and loden wool pants, about $1800. John Baldwin; Lillie Rubin-South & West; Balliet's. To order at Bergdorf Goodman.

Another racy top, *opposite page*, Betty Hanson's long, no-clutter shirttail jacket . . . silky buff suède, wrapped at the waist in an important belt . . . light years removed from navy wool blazers. About $620. Lord & Taylor; Frances Heffernam, Winnetka IL; Topps of Omaha, Omaha NE; Joseph Magnin.

The warm-up to end all warm-ups: natural chamois! By Ralph Lauren, *right*, with an oversized top (about $438), real jogging pants (about $560). Bloomingdale's; Polo/Ralph Lauren, Chicago; Trouvé, Fort Worth TX; The Robert Phillips Company/Polo Store, Costa Mesa CA.

Even a camp shirt and matching pants in thin thin mocha suède, *left*. The kind of live-in investment you'd count on for years. North Beach Leather. Shirt, about $225. Pants, about $280. North Beach Leather, New York, Atlanta, Chicago, Houston, Las Vegas, Los Angeles, San Francisco. These six pages: Projection TV KP 7220 courtesy of Sony Corporation of America. Details, men's clothes, see next to last pages.

Have we become FITNESS crazed

The "fitness victim" lets exercise take precedence over everything else in her life

BY JANICE KAPLAN

When it comes to their bodies, many women feel that nothing is too much. At various stages of our collective history, we have done everything from wearing tight corsets to starving ourselves—all in pursuit of the perfect shape. We generally ignore the question of how this search for beauty affects our health—until it's too late.

The current emphasis on fitness and health would suggest that we have moved beyond vanity and embraced more worthy goals. It would be nice to think that we are all exercising now because it's good for us; but it can't be forgotten that definitions of beauty change, and the ideal woman is depicted now as lithe and powerful, her body pulsing with just a hint of muscular definition. To match that image, we are exercising with a vengeance. Athleticism has been glamorized, and we are devoting ourselves to jogging and weight lifting, aerobic dance and calisthenics, squash and swimming.

All this is a dramatic switch from just a few years ago when women trapped in sedentary lives suffered from the weak muscles and saggy forms that no amount of dieting could alleviate. There is ample evidence that exercise helps regulate weight, improve health, and increase muscle tone; but it does not deserve unqualified blessing, since some women are becoming victims of the fitness craze. Obsessed with their bodies, they are taking exercise to an extreme and spending hours a day on firming, trimming, toning. . . . They get little intrinsic pleasure from their exercise but will battle endlessly to make a thigh an inch smaller or a biceps a bit more shapely. It is a sad twist: Instead of being concerned with how their bodies feel, the exercise-obsessed care only how they look.

The compulsive exerciser bears far less resemblance to Billie Jean King or Grete Waitz than to the very traditional woman who spent hours preening in front of a mirror. Athletes work to get their body functioning at its best, but the exercise-obsessed are driven by very different motives. They yearn to be shapely, and since sports are currently fashionable, they accept them as a means to their goal.

Consider, for example, a young woman in Florida who began exercising a few years ago when she carried 145 pounds on her 5'5" frame. "The first time I tried running, I hated it," she says, "but I worked up to a half-mile and then a mile, and I began losing weight. After that, I never skipped a day." She shed forty pounds and, to her daily jogging, she soon added exercise classes, swimming, and squash. She has no job now—her entire day is devoted to taking care of herself. "I have a fear that if I don't keep moving, I'll get fat again," she says. "The thought of sitting in an office all day scares me. Rationally, I know that you don't start spreading the minute you sit down, but I worry about it."

Many compulsive exercisers are aware of the irrationality of what they do, but they crave the admiring glances that are accorded to flat stomachs and slender limbs. They may not enjoy their exercise routines, but they are terrified of stopping. "I probably wouldn't exercise so much if I had any control over my eating—but I don't," says the woman from Florida. "I exercise so I can eat." As with many women, she sees exercise as the one variable in her life that she can control.

Robert S. Brown, M.D., Ph.D., a psychiatrist and clinical associate professor of psychiatry at the University of Virginia School of Medicine, believes that the quest for the perfect body can become a substitute for more reasonable goals. He has long observed the sense of well-being that exercise can inspire, but he believes that this euphoria alone can't explain an obsessiveness about exercise. "Exercise addiction is like any other addiction," he says. "It's a way of distracting yourself from the more painful realities of life. Exercise can become a means of fantasy and escape." Women who are otherwise insecure may create a secret world while they exercise, imagining that their success or failure in life depends on their ability to do just one more leg lift. "Some people believe in the magical possibilities of exercise," says Dr. Brown. "But exercise isn't a substitute for a happy social life or even for a well-balanced diet."

There actually are dangers to overdoing exercise. When you exercise, you are stressing your body—producing miniscule tears in the muscles and connective tissue, and causing a build-up of waste products. A normal, healthy heart can easily tolerate daily exercise; but the other muscles in your body need recovery time. "The whole process of conditioning involves overloading the muscles, and then giving them *(Continued on page 428)*

FATNESS crazy?

The health risks of "yoyo-ing" up and down five pounds are greater than those of keeping the five extra pounds

BY KAREN ANDEREGG

What we need are the facts and a sense of proportion. For many of us, self-esteem depends on our scales: if our weight is up in the morning, our mood is down for the day. "For the American woman, there seems to be a relationship between feeling good about herself and being very thin," says Theodore B. Van Itallie, M.D., director of the Obesity Research Center at St. Luke's-Roosevelt Hospital in New York City. "It's almost a displacement of the Puritan ethic: fatness is a symbol of laxity, slimness is somehow translated into virtue."

In our environment of push-button entertainment, machines to do our work, fast food and faster snacks, it's more remarkable that some of us are thin than that some of us are not. It seems to be a world designed to make us fat and to make us feel guilty about it. "You fed those little legs," exercise maniac Richard Simmons shrieks at us from the television, "now you let those suckers starve!" The fact of the matter is that although we're in the midst of a "fat epidemic"—about a third of American women are overweight—there is a wide "safe" range of ideal weight. Many of us might be much happier, and healthier, if we had scales whose dials registered not in pounds but in unsafe/safe/unsafe zones. Latest statistics show that not only fatness but thinness may be dangerous to our health.

From the medical point of view, "Ideal weight means that at which, statistically, you are likely to live the healthiest and longest. Risks go up on either side," says Myron Winick, M.D., director of the Institute of Human Nutrition at Columbia-Presbyterian Medical Center in New York City and author of *Growing Up Healthy: A Parents' Guide to Good Nutrition* (William Morrow). "But health and beauty ideals are not always compatible. Our image of beauty in a woman is thin; and as long as that's so, we're going to have statistics such as the fact that 50 percent or more of American girls go on a diet at some point during their adolescence. Obviously, 50 percent of them are not overweight, or we'd have to revise our weight statistics which, after all, are based on averages.

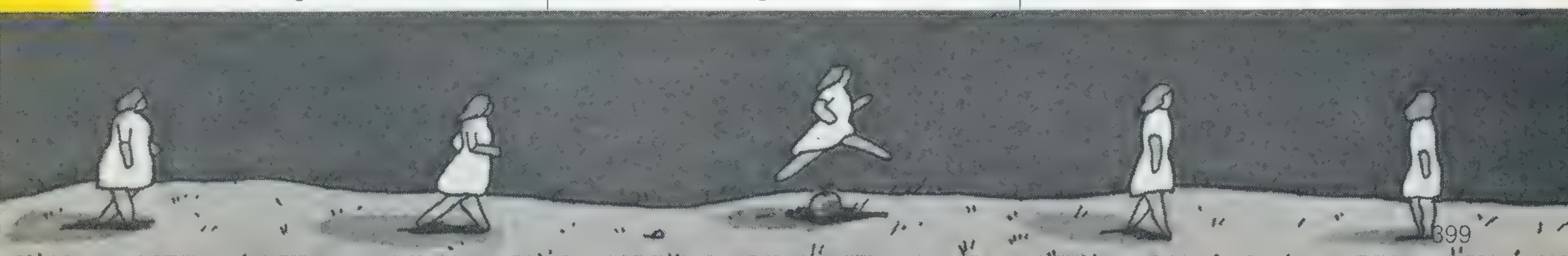
"It's risky to play around with five pounds overweight. If you can lose it easily, fine. But if you're spending half your life eating between 1200 and 1600 calories a day, a number that makes it very difficult to have a nutritionally sound diet, the health risks are greater than those of keeping the five extra pounds.

"What every woman should know," he continues, "is that 'ideal weight' is increasing." The Metropolitan Life Insurance Tables of Desirable Weights are being revised this spring for the first time since 1959, and all indications are that most figures are up. This confirms a 1980 National Institutes of Health study conducted in Framingham, Massachusetts, which found that people at greatest health risks were the lean, not the heavy.

"You play the odds," says Reubin Andres, M.D., clinical director of the National Institute on Aging of the National Institutes of Health. "Studies link obesity to high blood pressure, gallbladder disease, arthritis, diabetes, and coronary disease. So maybe it's better to be lean if you're middle-aged. You'll reduce chances of hypertension, etc.; but you may not live as long, as mortality rates are lower among the mildly to moderately overweight." ("Mildly to moderately" overweight for a middle-aged woman means weighing up to 20 percent more than the mid-point of her "desirable" weight range, according to Andres, who says that many studies support extra weight's link to longevity. However, he says, young women are probably better off in the lower part of the "desirable" range.)

"There are several definitions of 'desirable' weight for any one person," says Dr. Andres: "the esthetic desirable promoted by sexual competition, the media, and fashion; the life-expectancy desirable; the disease-defensive desirable—all are different. One goal is living longest; but you want to avoid morbidity—aches and pains—as well as mortality. Weight hurts arthritic joints, for example. Quality counts as well as quantity. If you're in the middle weight range for your height, five to ten pounds are of no concern."

Now, a word for thinness. As Dr. Andres says, quality of life counts as well as quantity. It is fatiguing to carry around extra pounds, and energy is a valuable commodity for women today. Also, while studies of rats cannot necessarily be extrapolated to the human condition . . . "there is now increasing evidence in several species and under a variety of experimental conditions *(Continued on page 427)*



VOGUE PATTERNS

VERY EASY
VOGUE
PATTERN
8014

VOGUE
PATTERN
2906

VERY EASY
VOGUE
PATTERN
8248

VOGUE
PATTERN
2922

hard to find...

And easy to sew—for now, for anytime: clothes that bridge gaps, that move from season to season; from purpose to purpose. Behind the versatility: the colors—navy, here, or a mix of dark prints, next pages; the fabrics—gabardines, silks, raincoating, cottons . . . And the shapes—"basics" polished with a cleaner, narrower line; eased with slightly more fullness on top. You see the news, left, in the coat of the year—a raincoat (Vogue American Designer Anne Klein Pattern 2906) in navy cire (Sea-Tex). With navy wool gabardine shorts (Very Easy Vogue Pattern 8248; Anglo Fabrics) and a pretty grey-and-pink striped silk taffeta blouse (Very Easy Vogue Pattern 8014; Marcel Banzinger). Above: A new turn on a navy suit—now, a longer, softer, beltable jacket over lean trousers (Vogue American Designer Ralph Lauren Pattern 2922) in wool gabardine (from Anglo Fabrics). These four pages: Hair, Sean Hoskins for Garren at The Plaza; makeup, Richard Adams. Accessories, pattern details, stores, last pages.

great to have!

Marco Glaviano

VOGUE PATTERNS

VERY EASY VOGUE PATTERN 8202

Marco Glaviano

More to sew: The kinds of clothes everyone needs sooner or later—wonderful cotton dresses—cool, polished, with the difference of a shorter, easier shape; the sophistication of dark, knockout fabrics—complementary but contrasting prints—unexpectedly mixed. Right: A dress softened with puff sleeves; dashed with a black cotton Shaker-cloth yoke, collar and sleeve bands set against a gold-and-black striped cotton print (Vogue Pattern 8205; Tandler Textile Shaker cloth; Yves Gonnet cotton). Above: The squared-at-the-shoulder shape, "strengthened" with fabric—dotted gold-and-black cotton emphasizing the yoke and sleeves; a gold-and-black leaf print cotton skimming the body and facing the cuffs. (Very Easy Vogue Pattern 8202; fabrics by Yves Gonnet.) Pattern details, stores, last pages.

great to have!

VOGUE PATTERN 8205

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when you're talking about shoes, tops, or a neat turn that comes from color . . . when you want a bit more from a suit or a coat that makes sense when you travel

First, there's a given: A number of clothes at this moment—clothes in this issue—are noticeably neater and trimmer—somehow, less *involved*—than they've been for a while, and that's a pleasure. They're not tough—in the sense of a grey flannel suit—but they have a bit of an edge. **When you think of adding other elements, now, you won't be looking for tailored pieces; you'll add something for charm, something attractive. In the process: you're going to make some different demands of accessories.**

That could mean thinking of accessories not just as shoes and belts and bags but as whatever gives a turn—some punch—to what you're wearing. The accessory you want could be a strapless top: but this spring, it's not going to be the sort of strapless that you're used to. **"Strapless," now, isn't a little knit tube: you'll look for a top that's beautifully made, fitted close to your body, in a luxury fabric.** The Ungaro, *below,* is black silk damask edged in silver. It's something else entirely.

A strapless silk or suède top is not a 'fifties evening dress . . . it's a notion of bareness, now, that you're going to contend with differently. You'll consider it in terms of your age and body and the condition of your skin that will show above it. You may want to be braless; you may want a strapless underwire bra; the best tops fit, we've found, because they have some intelligent inner construction. In the 'fifties, "strapless" meant boning . . . and when you moved, the top didn't. These tops move with you.

That shoe *above right* (from page 332), stands for something . . . and that's some of the most remarkable—sexiest—accessories going: shoes like this that are higher heeled shots of color, the barest, most decorated sandals. **(Heels now are often not so much higher as simply more delicate; there's a bit of illusion at work—the heel's narrower.)**

And in a season when there's real color in shoes, these (*right*) have about the most anywhere: straps of fuchsia pink, emerald green, sapphire blue . . . they're not, interestingly, that difficult to handle. We put them with Ungaro's brightest striped silk pajamas, which have many colors. With this much color at work, you don't worry about a "match." You simply stay with the same degree of bright color.

Which leads to the notion of stockings now: With warmer weather, **you'll reach for a lighter-looking stocking than you have for some months: that means lighter texture, more sheerness . . .** not necessarily a stocking in a paler color. Most legs, at this time of year, are winter-pale; you have to beware; with pale stockings, they only turn milky.

Somehow, the problem of clothes for travel—clothes that work when you travel—stalls us all; the Sonia Rykiel turnout—the coat, sweater, and pants *left*—though, gives some answers. It's a seasonless, relaxed way of dressing; it's also, we found, one of those extraordinary—ungimmicky—looks that keep changing. On a trip, that black sweater would go with a skirt; you'd wear the coat with a crisp white blouse and grey flannels by day, take the sweater and pants out at night with smudgier eye makeup and some bigger earrings. Put that coat under a smoky nylon shell when it rains, throw it on as a bathrobe when room service comes; if you belt it with a wide-waist belt, one day, it's a coat dress.

Why does this coat work, when some others don't? Partly, it's because of a weight: it's the lightest-weight glen plaid wool of a man's suit jacket. Mostly, it's because of a size: The coat is ample. It's a basic truth about clothes now: When they're a little bigger, there's a certain style built in them; they give you more play—for wrapping, belting, for pushing up sleeves for a different attitude. **When you're working with a limited number of clothes—traveling—that versatility counts . . . more than ever.**

There are hats in this issue . . . hats coming into stores now . . . and two rules-of-thumb apply to them: These are all—in basic shape, in attitude—hats borrowed from a man; they've got to be fiddled with a bit and somehow personalized. When you buy one, you buy it a little big, so it can fit low on your head; it's a bit like wearing a man's oversized sweater. Where you'll wear it is always off-beat: on a ski slope, a beach, in the rain, when you're in flannels and a jacket. There's some ego, here; it's an attention-getter, and you have to be able to stand up to it. It's not a hat made for a suit: if you're turned out, that day, stay away from it.

The fedora *below,* is white . . . and that's one of the charms of it; **white—especially at this time of year—has an almost cosmetic use, when you're dressing.** When white goes next to your face—in a hat, a crisp white collar—light reflects back on your face, takes out lines; it's instant happiness. The appeal of fashion, often? It makes you feel different, not just look different. When Halston made that top coat, *far right* (and page 320), in pale yellow satin, he knew what he was doing; it turned a familiar getup into something sort of remarkable.

That's an accessory. ▽

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HEALTH

New anti-backache chair...diet-food review...rethink on ear piercing... conquering seat-belt reluctance, fear of dentists, of anxiety attacks

A refresher course: Why wearing a seat belt is a matter of life and death

"Buckle up for safety" may be a familiar refrain, but all too few of us heed the advice. Despite truly alarming statistics indicating the dangers of driving or riding in a car without seat belts, only 11 percent of Americans use them—and even that number may not buckle them on a regular basis.

The trend toward small cars makes seat belts even more important, as analysis of crash data indicates that seat-belted riders in a compact car are only as protected as unbelted riders in a full-size car. "The incidence of new cases of motor-vehicle injuries each year is up to four times the total number of new cases of cancer, coronary heart disease, and stroke combined," says Patricia F. Waller, Ph.D., associate director for driver studies, University of North Carolina Highway Safety Research Center. "Yet how many people worry about protecting themselves from car accidents as much as from cigarette smoke?"

The seat belts available in most cars today (either lap belts or lap-and-shoulder combinations) provide a high degree of protection from head and chest injuries, the most common results of auto accidents. For maximum protection, the belt should be buckled across the pelvic bones (*not* the abdomen). "The supposed fear of being 'trapped' in a burning or crushed car often cited as an excuse for not buckling up is just not supported by facts," says Stephen Gordon, M.D., director, The Musculoskeletal Diseases Program, National Institutes of Health. "The chances of being killed when thrown from a car are much higher."

Making sure that every occupant of the car is wearing a safety belt is vital; large numbers of injuries result from bodies' being hurled against one another in a crash. A dozen states have passed laws requiring small children to be protected in government-approved car seats—and many countries have raised seat-belt use to as high as 50 to 70 percent by passing compulsory seat-belt-usage laws, enforced in the same manner as driver licensing laws. "Until the U.S. mandates seat-belt use—or encourages automatic belts or air bags, which are still considered a good alternative—it is up to each individual to protect him or herself," says Dr. Waller. "Buckling a seat belt is free; not doing so could cost your life."

It works! *The latest U.S. Department of Health and Human Services bulletin confirms: " 'Good' health practices, i.e., sleeping seven to eight hours a night, limiting alcohol consumption, not smoking, exercising, and controlling weight are related to physical health status and longevity."*

CONTACT LENS UPDATE Dow Corning has received FDA approval for all-silicone contact lenses to correct nearsightedness. The rigid Silcon and flexible Silsoft lenses are the most oxygen-permeable lenses available. This means reduced risk of edema (swelling of the cornea), itching, and redness common in hard-lens wearers. The Silsoft lens is more durable but somewhat less comfortable than current soft contacts owing to its smaller size.

Three important "before" tips for all lens-wearers: Use aerosol deodorant, hairspray, perfume etc., *before* inserting lenses. Insert lenses *before* applying face or eye makeup. Take out lenses *before* removing makeup. (For more on contacts, page 212.)

Making visits to the dentist easier

An acute fear of visiting the dentist can be a serious problem lasting well into adulthood. Often it takes an emergency—a broken tooth, a lost filling—that could have been prevented with regular checkups to prompt people with dental phobia to seek care. The Mount Sinai Medical Center Dental Clinic, NYC, offers, along with general dentistry, a special service for these patients. Treatment consists of pinpointing the exact problem, followed by behavior modification. Dental procedures are fully explained and done only when the patient is ready. The program's goal: to help patients feel more comfortable in the dentist's chair and view a dental visit as a positive, healthy experience.

ONE UNICAP M TABLET DAILY REPLACES LOST VITAMINS AND MINERALS – AND IT HAS LESS THAN ONE CALORIE.

Secret? Well, maybe. Smart dieters have always known that when they reduce their food intake they may miss out on some important vitamins and minerals. So they take Unicap M. One tablet daily provides 100% of the U.S. Recommended Daily Allowance of 10 vitamins—and of minerals like iron, iodine, copper and zinc. All in one tablet that contains less than one calorie! If you didn't know about Unicap M, it's a nice secret to know. If you did, share your diet secret with a friend.

SHARE YOUR DIET SECRET WITH A FRIEND.

THE DIET IDEA:
NEW GADGETS, QUICK BITES

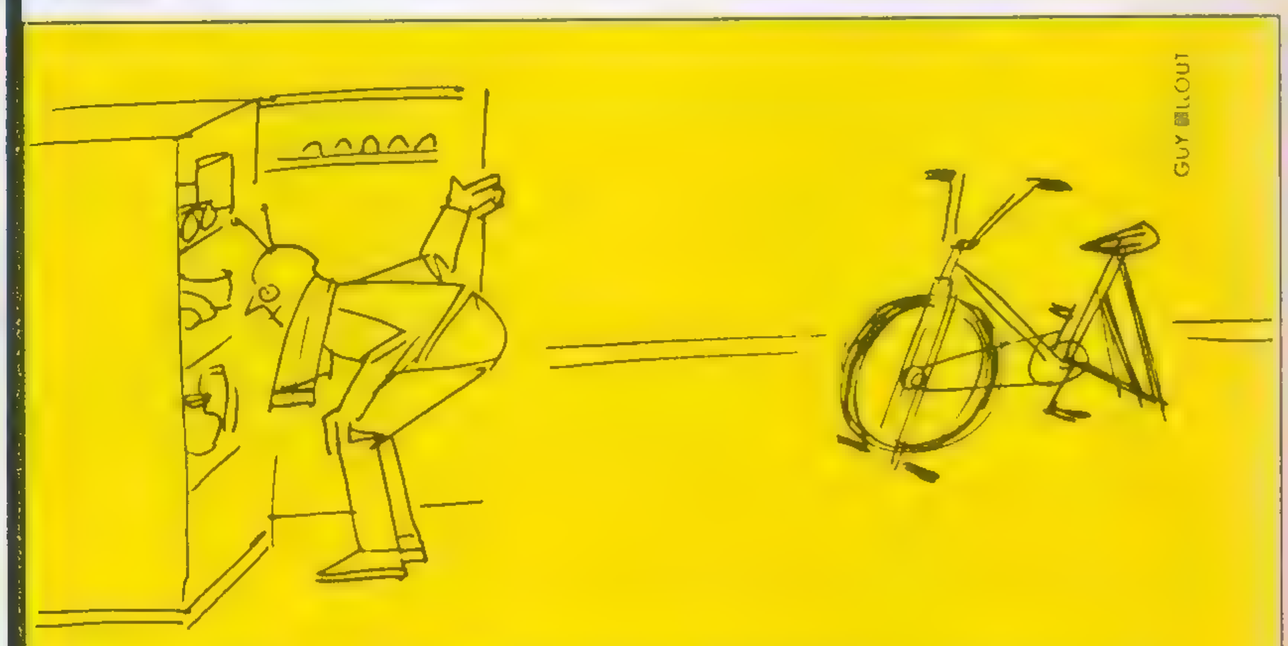
Joining Weight Watchers, et al., in the trend toward low-calorie convenience foods is Lean Cuisine from Stouffer. Ten frozen entrees—fish, poultry, beef, pasta—all under 300 calories; the zucchini lasagna's a real winner! . . . Also new, Pritikin bread—part of Nathan Pritikin's low-fat, -sugar, -salt diet—in many health-food stores. Coming in '82: Pritikin snacks, pasta, soups, sauces, beverages.

LABEL LINGO Food labels separate the real thing from the artificial, reveal nutritional and additive content, and can help you to maintain food intake and still lose weight by decreasing fat intake. "It's All on the Label" by Zenas Block (Little, Brown) deciphers food labels for practical use, better health.

SALT SHAKER The average American consumes more than twice her/his daily sodium requirement, adding one-third of this salt from the shaker. One way to reduce: NoSalt, a salt alternative by Norcliff-Thayer, Inc. NoSalt tastes less bitter than other salt substitutes for cooking and table use.

WHEN JAMES BEARD BEGAN REVISING his original cookbook, he realized his new eating habits (lower salt and cholesterol) had affected his cookery across the board— from recipes to menu planning. "The new me," he said, "had to write a new book"— "The New James Beard" (Knopf). Among Beard's changes: green peppercorns to season, new fruits, whole grains, improved flours, colorful pastas, yogurt—"as adaptable in cooking as cream." Beard's new culinary point of view: lighter foods, sauces; fewer items on the plate. "In my youth, a 'proper' dinner had something light at each end . . . with a big bulge at the main course . . . now, meat can be a seasoning, not a prime ingredient."

"New Gourmet Recipes for Dieters" by Francine Prince (Cornerstone/Simon & Schuster) is healthful indulgence with recipes for chestnut chicken, French bread, Viennese pear cake, with caloric, fat, sodium, carbohydrate, cholesterol, protein counts.



Slim pickin's *For weight control, better health: more low-calorie, low-sodium, low-fat convenience foods that actually taste good.*

When concern with weight becomes obsessive, the eating disorders anorexia nervosa and bulimia can result. One place to turn: The National Association of Anorexia Nervosa and Associated Disorders' (ANAD) hotline, 312/831-3438, or write: Box 271, Highland Park IL 60035.

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HEALTH

style

Your Speech Tells

more about you than you may think. The words we use—and how we structure them into sentences—reveal our personalities, according to Walter Weintraub, M.D., professor of psychiatry, University of Maryland School of Medicine, in his book "Verbal Behavior" (Springer).

- **Use of "I":** *Very high or very low use of the word "I" may indicate, respectively, self-absorption or detachment. A good "clue" to watch for.*
- **Anger** *changes speech patterns as well as inflections. No matter how intelligent, we all revert to simple, juvenile syntax when annoyed.*
- **Sex differences:** *Contrary to popular belief, Dr. Weintraub found no measurable difference in how frequently women and men express feelings and emotions. But he did find that women use more "explainers" (phrases beginning with the words because, since, as) than men, "avoiding painful confrontation . . . by explanation rather than defiance." Women also use "evaluators" (good, bad, right, wrong) more often than men—except when very young or very old.*

Dermatologists' technique for removing skin imperfections *(left)*: liquid nitrogen is sprayed on the area, using stainless-steel nozzles of differing sizes.

PENN

SPOT TREATMENTS FOR SKIN TROUBLES

Small skin imperfections—individual brown spots, acne scars—while not harmful to your skin's health, can certainly mar its appearance. Removing them involves a doctor's "art" in addition to his medical and surgical know-how. Cryosurgery and electrodesiccation, both in-office skin-resurfacing procedures, have become the methods of choice for eliminating small-scale areas of hyperpigmentation—"liver" spots, actinic keratoses (elevated noncancerous darkenings caused by sun exposure)—as well as viral warts, localized acne scars, and tiny spider veins.

Cryosurgery, or freezing therapy, consists of literally freezing the cells that present the problem, which causes them to flake and peel off. Refrigerant sprays of ethyl chloride or Freon, or solid sticks of CO_2 (dry ice) are often used, but the newest mode of cryosurgery uses liquid nitrogen spray (as shown *above*) to freeze areas of hyperpigmentation or raised non-cancerous bumps. Developed by Douglas Torre, M.D., clinical professor of medicine (dermatology), Cornell University Medical College, it "is particularly effective in destroying pigmentary cells," explains Dr. Torre. "After the treatment, the skin looks red and blistery, then turns brown and peels off like a bad sunburn." Dr. Torre adds, "Cryosurgery can also be used to kill skin cancer cells in certain cases. One of its growing uses is for acne patients, either to improve some localized pitting when a dermabrasion would not be called for or, under certain conditions, to cause active acne to subside and to enhance other methods of treatment.

"In the case of a discolored spot that has only recently appeared or undergone any changes," Dr. Torre emphasizes, "it is absolutely necessary for the physician to do a biopsy of the tissue first, to determine if the tissue is cancerous."

The choice between using cryosurgery and electrodesiccation—a procedure in which an electric current burns away the hyperpigmented area—frequently depends on the personal experience of the physician. "Electrodesiccation is usually the preferred treatment for removing tiny spider lines or broken capillaries," says Robert L. Cucin, M.D., assistant professor of surgery, Cornell University Medical College. "The electrodesiccation needle is so small that there is none of the damage that could occur to the overlying tissue with other treatment modes. The treated area does, however, turn red and form a scab. It is important to remember that, in both cryosurgery and electrodesiccation treatment, it takes about two weeks for your skin's appearance to return to normal."

Many skin imperfections can be removed by simple in-office procedures

(For more on skin "repair"—the pros and cons of silicone and Zyderm collagen injections—see page 78.)

HEALTH

SOUND ADVICE FOR YOUR EARS

Get a second opinion about newly pierced ears? It may be a good idea

At least two plastic surgeons believe that directions commonly given for taking care of earlobes after piercing—to swab the earlobe with alcohol and to rotate the stud in the lobe—are wrong.

Albert F. Borges, M.D., a Falls Church, Virginia, plastic surgeon, points out that physicians and surgeons use alcohol or other strong antiseptics before, not after, making an incision. "Used on open wounds, these substances may burn delicate tissues and actually produce infection," says Dr. Borges.

Steven Herman, M.D., instructor of plastic surgery at the Albert Einstein College of Medicine in NYC, agrees. "I usually recommend using bacitracin ointment on the earlobe for thirty-six to forty-eight hours after the incision is made," says Dr. Herman. "It is an antibiotic lotion in a petroleum-jelly base, and it helps to soothe the area and keep it moist."

Dr. Borges noted also that rotating the studs in your just-pierced ears may injure the new skin that is trying to grow in the tiny tunnel through the lobe.—M.W.

Above: earrings: Elsa Peretti of Tiffany

style

Anxiety Attacks

CAUSES & CURES. . .

Susan, a thirty-two-year-old advertising executive, was having a business lunch with an important client. Suddenly, she felt tightness in her chest, and her heart started to beat faster and faster. She broke out in a hot then cold sweat and began to tremble all over. She couldn't get her breath and thought she was having a heart attack. Was she going to die? In a panic, she fled from the restaurant and managed to get to the hospital emergency room.

Susan did not die. In fact, there was nothing at all physically wrong. A doctor diagnosed Susan's problem: a severe anxiety attack.

Anxiety attacks—also referred to as panic attacks—happen surprisingly frequently. About 3 percent of adults will develop an attack at some point in their life. It characteristically appears "out of the blue"—not, surprisingly, in life-threatening situations or during physical exertion. The attack builds up in intensity until it becomes intolerable. The sufferer has a feeling of impending disaster. Often, like Susan's, the attack is mistaken for a heart attack. Symptoms may include: shortness of breath, fearfulness or terror, palpitations or chest pain, choking or smothering sensations, dizziness, hot and cold flashes, sweating, faintness, trembling or shaking, and fear of dying, going crazy, or doing something uncontrolled. Attacks usually last ten to thirty minutes—or, in rare instances, for hours, according to Michael R. Liebowitz, M.D., and Donald F. Klein, M.D., writing in the *Journal of Clinical Psychiatry.*

Anxiety attacks occur more frequently in women than in men—and most often begin in the teens or early twenties, according to Dr. Klein, professor of psychiatry at Columbia University College of Physicians and Surgeons and director of research at New York State Psychiatric Institute.

Acute stress is often responsible for bringing on an attack, says Dr. Klein, but he believes there is more to it: most people will never develop an anxiety attack no matter how stressful their circumstances. Genetic and biochemical factors are also determinants; panic disorders often run in families. There is also a common personality type among women who develop panic attacks in their teens and twenties, says Dr. Klein."They tend to form intense attachments to family and friends, and be rather dependent."

Attacks usually do not occur just once. And because the victim *(Continued on page 414)*

Finally, a doctor-inspired chair that does good things for your body

"Many chairs should be declared health hazards—as they cause a host of problems, ranging from so-called slipped discs to muscular strains in the neck and other parts of the body," says Janet Travell, M.D., emeritus clinical professor of medicine, George Washington University. Some furniture designers, however, are creating a standard of ergonomic, or biotechnological, seating—chairs designed to support the body properly from head to toe. The chair at left, by Niels Diffrient for Knoll International, is among the first to correct the most serious chair problems. Its curved seat edge, unlike standard straight-edged seats, does not cut off thigh circulation; the bottom of the backrest curves inward along lower back's natural curve; the top of the seat back is slightly convex, supporting the upper back and opening the chest cavity, unlike the common concave backrests which actually force the sitter into a round-shouldered posture. To help adjust seat height, Diffrient has placed an accessible control just under the seat bottom.

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Anxiety Attacks *continued*

never knows when an attack will occur, she begins to suffer constantly from feelings of apprehension that psychiatrists call anticipatory anxiety. She starts avoiding situations where an attack has occurred—restaurants, elevators, highways—and may develop a fear of practically any situation outside her own home. Attacks are especially likely to occur, according to Herbert Fensterheim, Ph.D., clinical associate professor of psychology in psychiatry, Cornell University Medical College, and author (with Jean Baer) of *Stop Running Scared!* (Dell), when you're overtired, when you are worried or tense, or not feeling well physically.

There are now successful treatments for anxiety attacks; but, before treatment begins, doctors stress that physical causes must be ruled out: cardiovascular disorders (which can be dangerous), hypoglycemia, hyperthyroidism, or any endocrinological change. (One woman reported anxiety attacks that coincided with the period in her menstrual cycle between ovulation and menstruation.) Withdrawal from sedatives or abuse of stimulants like caffeine or amphetamines as well as incorrect, shallow breathing with the upper chest, a type of hyperventilation, can cause similar symptoms.

Panic attacks occur more often in women than in men

Some psychiatrists ascribe the attacks to an internal conflict or unpleasant memories. One cites a secretary in her early twenties who hadn't been able to work in two years owing to her fear of her co-workers' witnessing her anxiety attacks. Therapy revealed that her attacks began shortly after she saw a co-worker die of a heart attack. The guilt of not knowing how to save her caused the attacks. Once the patient discussed the forgotten incident with her therapist, the attacks stopped.

Dr. Klein maintains that internal conflict alone is not enough to cause anxiety attacks. Research shows that injections of sodium lactate cause panic attacks in patients who have had attacks before; this drug will not cause an attack in a normal person. An antidepressant called imipramine prevents attacks in patients who formerly developed them when injected with sodium lactate. After six months of imipramine treatment, 80 percent of Dr. Klein's patients have been cured for two years.

Psychological support should be given along with the drug therapy to help patients overcome the anticipatory anxiety which does not always go away even when panic attacks have stopped. A therapist will urge the patient to reenter frightening situations. Behavior therapy techniques such as systematic desensitization—where the patient either imagines or confronts progressively more frightening situations—or "flooding"—where she must meet and stay in the frightening situation as long as she can—are often successful; relaxation exercises may accompany these techniques.

Some people (after physical causes have been ruled out) can learn to control attacks without drugs. The goal is to stay in the situation when an attack occurs until the feelings of panic abate; the attacks will then begin to decrease in frequency until they disappear, according to Dr. Fensterheim. His guidelines for coping with attacks:

- Look forward to your panic attacks. By practicing getting through them calmly, you will learn that the attacks are frightening but not dangerous.
- Experiment: Practice different ways to help yourself through panics calmly (for example, distract yourself by studying your surroundings). You will discover your own best way to cope.
- Try belly breathing (expand your belly when you inhale, which will draw the air deep into your lungs). This will be especially helpful if attacks are brought on or magnified by hyperventilation.
- Pay more attention to what you do than to what you feel. Do not think, "Something terrible is going to happen." As long as you stay in the situation, you are making progress. Try not to escape the situation until the panic passes or until it is the right time to leave.

—SANDRA DONAHUE

VOGUE, March, 1982

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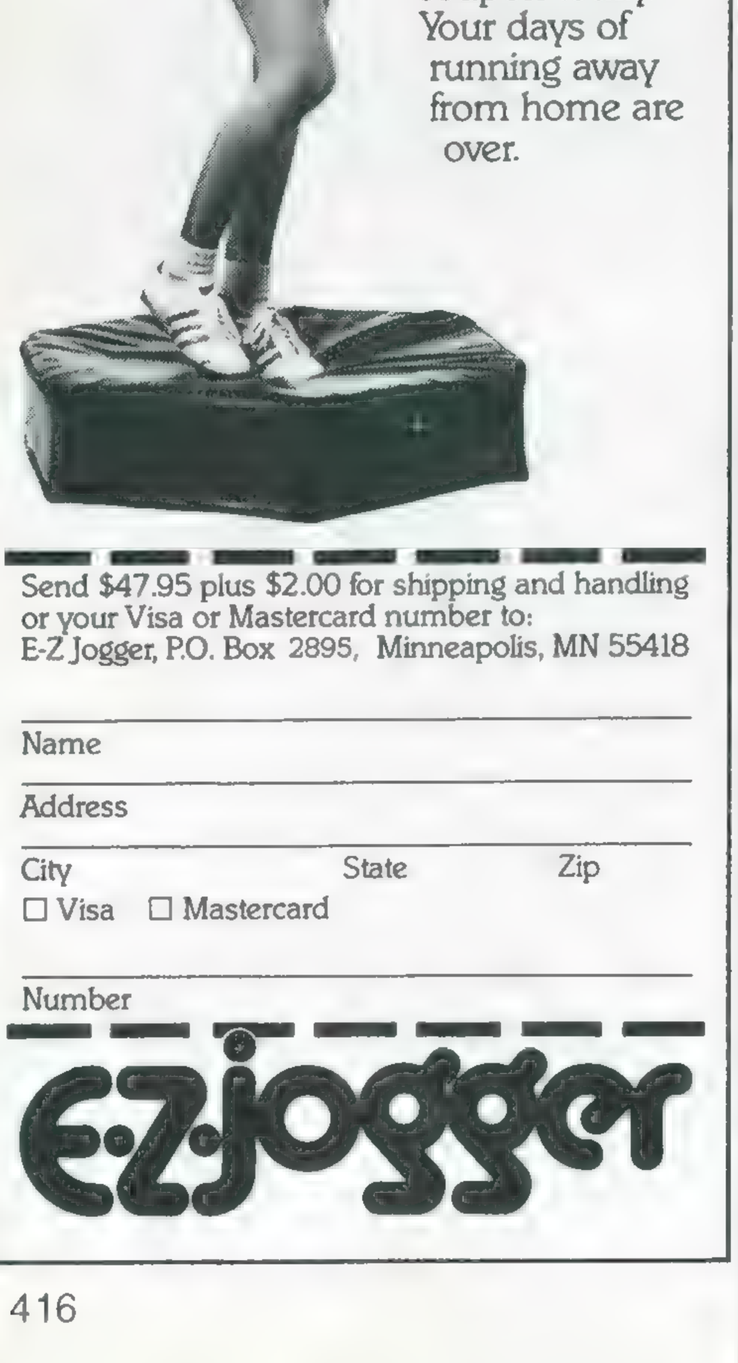

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Warning!

These exercises can be harmful to your health

EDITOR'S NOTE: *This article is adapted from a new book due out this month, "Total Body Training" (Charles Scribner's Sons and Warner Books), by Richard H. Dominguez, M.D., medical director of the Sports Performance and Rehabilitation Institute, Illinois, and Robert Cajda.*

Everybody stretches. When we awaken in the morning—or start moving after being in a rested position—stretching is the normal and natural thing to do.

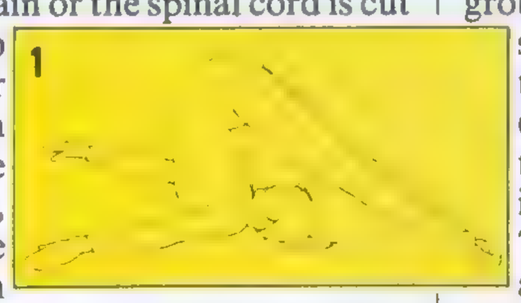
Unfortunately, people no longer limit themselves to gentle, beneficial stretching. In pursuit of flexibility, they "really stretch," told to do so because it "prevents injuries." Yet, there is no evidence it does. In fact, doctors say they are seeing more injuries from stretching than from injuries that are a result of stiffness.

Everyone wants to be more flexible, and there is no question that a certain amount of motion is good, but people vary in their ability to flex due to differences in the natural elastin content of their tissues. Flexibility should not be a goal in itself, but the result of muscle strengthening and training; if you can bend a joint beyond your ability to control it with muscle strength, you risk tearing the muscles, tendons, or ligaments that support the joint.

Some people mistakenly believe that stretching is the solution to tendinitis when, in fact, tendinitis is caused mainly by placing too much stress on a tendon in the first place. Again, proper *strengthening* naturally increases flexibility and gently moves tendons in a way which helps to decrease tendinitis and prevent it in the future.

Some stretches that can be dangerous . . .

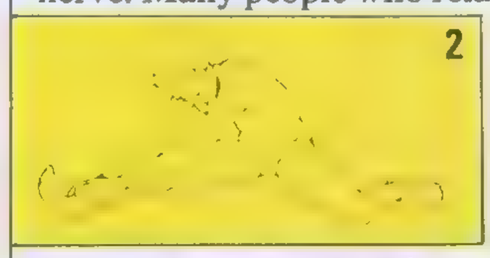
1. Yoga plow. The plow puts inordinate stress on blood vessels to the brain and the upper spinal cord, in rare cases, causing strokes when circulation to the brain or the spinal cord is cut off. The plow is also very dangerous for the back. It places a great load on the cervical vertebrae, and at the end of the movement, when feet are over your head, you are literally tearing back ligaments. The injury that can result is low-back myofascial strain.



This movement also approaches the limits of nerve–fiber length, creating the possibility of injury to the sciatic nerves.

2. Hurdler's stretch. Because of the explosion of running, this is probably the most frequently performed stretch exercise. But it stretches the muscles and ligaments in the groin region farther than they were normally intended to go. This can lead to—or make you more vulnerable to—a chronic groin pull. The hurdler's stretch also stretches the ligament (as well as the cartilage) on the inner side of the knee. (Ligaments tend to resist jerks or snaps but succumb to prolonged pressure. Over a long period of time, overstretching this ligament may lead to a knee problem.)

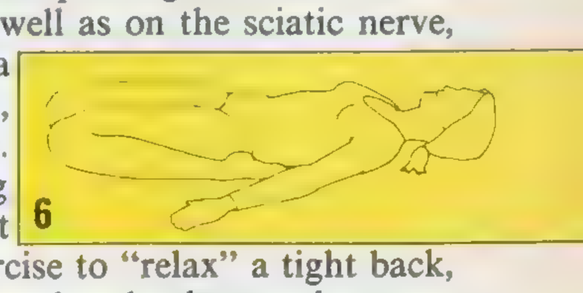
In older athletes, hurdler's stretch frequently causes back pain by stretching the sciatic nerve. Many people who relate their back pain to jogging and running should instead blame the stretch exercise they do before running.



3. Deep-knee bend. Disapproved of by the President's Council on Physical Fitness and Sports, this exercise is the cause of many knee injuries by putting enormous pressure on lateral cartilage in the knee.

4. Toe-touching. The most commonly performed risk exercise in the United States, toe-touching puts enormous strain on all the structures in the lower back. The muscles of the back do not support you when you are toe touching; you are actually stretching and hanging by your ligaments.

Toe-touching also puts a great deal of stress on the spine, as well as on the sciatic nerve, and, if you have a back problem, can rupture discs.



Toe-touching has been thought of as a good exercise to "relax" a tight back, but actually it makes back muscles even tighter because of the strain. This and the hurdler's stretch are the prime causes of back pain in runners.

5. Stiff leg raise. To do it properly, you must keep your spine in a *flat* position—on the ground; few people can do that. Lifting the spine off the ground puts great strain on the lower back.

6. Knee stretch. Another popular "dislocation activity." There is no value in stretching a joint beyond its normal range.

7. Sit-ups. Many experts believe that they are one of the major causes of low-back problems in later life. To sit up with momentum and pass the upright position can result in back strain and nerve elongation.

One sit-up—the bent-knee, partial-curl sit-up—has merit; it relaxes the sciatic nerve and is less likely to stretch it. Stretching the sciatic nerve is the most common cause of back pain from sit-ups. If you do sit-ups, always bend knees. As with any exercise program you initiate, discuss it first with a doctor. ▽

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Q&A

Update on menstruation: doctors talk about cramps...amenorrhea...toxic shock

I have painful, incapacitating menstrual cramps on the first day of each cycle. Would a regular exercise program help relieve the cramps?

Yes, in some cases, according to Mona Shangold, M.D., assistant professor of obstetrics and gynecology at Cornell University Medical College in NYC. "Women who exercise regularly experience less menstrual pain (or dysmenorrhea) than sedentary women, but we aren't sure why."

One possible explanation is that exercise causes the brain to produce substances called endorphins, which relieve pain. Dr. Shangold also points out that active women have a general feeling of well-being so may perceive less pain. You can continue to participate in any sport—even swimming—during menstruation; it may help distract you from discomfort.

If exercise does not ease your cramps, new medications can. "We now know that cramps are caused by prostaglandins, hormone-like substances which cause the uterus to contract or cramp," says Dr. Shangold. "Sometimes these uterine contractions during menstruation can be more pronounced than during childbirth," adds Niels Lauersen, M.D., associate professor of obstetrics and gynecology at Mount Sinai Medical Center. Medications called anti-prostaglandins prevent the body from forming prostaglandins and greatly reduce cramps. These should be taken one or two days before menstruation begins when the prostaglandin level is highest, as well as during the first days of flow, says Dr. Lauersen. Dr. Shangold reassures us that "there is no longer any reason to suffer from cramps."

I play a vigorous game of racquetball three times a week and cross-country ski on weekends. In recent months, my period has been scant, and I skipped last month. Is this due to heavy exercise?

Advises Dr. Shangold: "Exercise may be the cause, but it is impossible to determine this without a medical examination and blood tests. There are many reasons why you could have amenorrhea, or cessation of menstruation; some could be serious; some require treatment." If you have had regular periods, then skip two months, see your gynecologist (sooner if you think you might be pregnant).

Your doctor will determine if your body is producing enough estrogen, as well as if you are ovulating; if not, you may not be producing enough progesterone. In some cases, hormones will be prescribed. Dr. Shangold stresses that a woman with amenorrhea can get pregnant—in fact, she may be ovulating at unexpected times.

The intense training of competitive athletes has been linked to amenorrhea; up to 20 percent of marathon runners have irregular or no periods. This may be because body-fat percentage drops affecting estrogen production.

I am a runner who does not want to give up tampons, but I am worried about the risk of toxic-shock syndrome. Must I switch to sanitary napkins?

Not necessarily, says Dr. Shangold. "The risk of TSS is extraordinarily low and there is nothing more uncomfortable than running with a napkin."

Dr. Shangold feels the toxic-shock scare was blown out of proportion—less than fifteen cases per one-hundred thousand menstruating women per year were reported during its peak in August 1980; the numbers have dropped since.

It's been the *continuous* use of tampons that has been associated with TSS; to significantly reduce your risk, use tampons intermittently, substituting sanitary pads when feasible, such as at night and on days when your flow is light.

Any woman who has had toxic shock runs a higher risk of getting it again; she should not use a tampon without first consulting with her physician.

Seek immediate medical treatment if you develop these early warning signals during menstruation: a sudden high fever (102°F. or higher), vomiting, diarrhea.

Turn a fully equipped campus into a summer fitness spa? Why didn't they think of it before? This June, Smith College offers two week-long Adult Sports and Fitness Clinics. Open to men and women, the program features physical testing and nutritional analysis. The action includes aerobic dance, yoga, running, tennis, swimming, cycling, hiking, squash, horseback riding, canoeing, and golf. And all for only $365. For information, write Jim Johnson at Smith College, Northampton MA 01063.

TEST TO FIND YOUR FRAME SIZE

Unlike the paunchy man in the cartoon who looks at the height/weight chart and says, "This chart's wrong. It says I should be six inches taller!"... most women have a problem in determining their ideal weight because they're unsure of their frame size. "People often misperceive their body type," says Lenore R. Zohman, M.D., cardiologist at Montefiore Hospital in New York. "A person with a very large frame is 'entitled' to more weight than one with a very small frame. A crude test is to wrap your thumb and third finger of your right hand around your left wrist; if you can overlap your fingers, then you probably have a small frame. If you can just touch your fingertips, you have a medium frame; and if your fingers don't meet, you've got a large frame" (or small hands).

Rarely is there a bit of good news about smoking—but here's one: of the 1.8 million adults who *quit* between 1978 and 1980, 60 percent were women

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(Continued from page 377)

finished, and for those issues the confrontational stand is necessary; but the issues of the second stage, like new child-care arrangements, new housing, flex-time and the like, are questions of innovation, not confrontation. Some might require hard bargaining or a lot of persuasion to get past the blind spots of political or union leadership, but they are not women-against-men confrontations."

An accommodation with *men*—the enemy—and the institutions they run? A refocusing of the battle away from equality to the *family?* Strong-minded feminists wail that Betty would destroy feminism in order to save it, would beat the Moral Majority by joining it, and, in short, has sold out. But Betty is dogged, for she is saying that marriage is a feminist issue too, like equality. And children are, also—every bit as much as abortion. And families—as much as passing the ERA. In fact, she says, families are the new feminist frontier where the issues of the second stage will be joined.

The effrontery of it! The same families that are the sacred ground of the staunchest enemies of feminist aspirations—those insisting on a return to traditional roles! You get a subliminal image of the childhood game of Steal the Bacon: The opposition is almost home with the prize, jogging confidently to the finish, armed with the moral vigor of family/children/home/motherhood, undoing gains made in sexual discrimination and procreational choice with every yard traveled, when suddenly there's Betty in surprise attack, dashing from the rear and stealing the bacon back, realizing—almost too late!—that our strongest weapons are the ones we knew so intimately that we took them for granted.

Along with many feminist leaders, Betty has always stood strongly for raising children; her three remarkable, functioning adult children attest to that commitment. So how in the world did she—and the Movement she led—ever get the image of being anti-men and anti-family?

Family—the new feminist frontier

She ponders the question. How indeed? "There was rage then," she says, remembering, "rage we had a right to for the way women had been put down in all those fields outside the home and even on the pedestal at home. And women, like all dependent people with reason to feel rage, turned it against those on whom they depended—in this case, men.

"Then the rage was out in the open. For those of us who had had our families in the 'fifties, we simply moved on from that reality; but, the younger women who came out of the radical student movement of the late 'sixties, who cut their political teeth on the doctrine of class warfare as applied to the question of race, who were affected by our feminism and put down by the radical young men—who sent them to the mimeograph machines while the men themselves stood under the floodlights for the TV cameras—they began to make resolutions for Women's Liberation . . . and the young men laughed. Then, following the policy of black separatism, the women applied too liberally the doctrines of class warfare in terms of men and women. Some extremist rhetoric emerged—down with men and down with family!—and an outraged excess reaction against being defined solely as a sex object or solely as a housewife . . . throw the baby out with the bath water!"

Looking back, didn't she and other leaders of the Movement, who didn't share the anti-family/anti-men feelings, make a mistake that they regret in not correcting the rhetoric?

The heavily lined face furrows more deeply. "Well, some of us did. We did. But we didn't do it loudly because we had discovered the enormous strength of sisterhood and we didn't want to emphasize our differences. . . ."

And weren't they perhaps a little afraid of the radical wing?

"Yes," she says slowly, "a little bit. Also, I think their excess rhetoric expressed something. Men *had* to be fought; men *were* having it all their way. There *was* sex discrimination; we *did* have to fight them. So for a while, though extreme, that was what some people felt. If we, on the other hand, thought 'Hey, this is not good, this is not right,' what we tended to do rather than take on the uncomfortable task of fighting within the Movement was to deny their importance. . . 'Oh, well, there are a few extremists, but they don't matter.' I do recognize that they existed though, and they played into the hands of the enemy. I said that in my book, and it has aroused extreme consternation. It's as if we can't admit any mistakes were ever made."

You can see why a storm of controversy has burst from some die-hard feminists, and Betty is clearly pained by their personal attacks; but even more, she is concerned about attacks on the Movement that blame it for everything from male impotence and, as she writes, "the inadequacy or unavailability of men for the 'new women,' " to the high divorce rate and the explosion of violence against women in the form of rape and battering. Most unfair of all, to her mind, is the criticism that the Movement is responsible for the breakdown of the family.

"That's just not true," she says decisively. "There were a lot of women up until recently who were locked into marriages, destructive or not, because they were too dependent economically and in terms of status. At that stage of history, only men walked out of marriages except in very unusual circumstances. Until now, marriage has worked out better for the man; all kinds of studies show that. So it was new that a woman would say, 'I'm not putting up with this any longer,' or that women had enough economic independence to consider leaving.

"I think when the smoke clears in the second stage, you will not see a continued increase in the divorce rate. You'll see a new value for commitment, and a new acceptance of the reality of divorce and the ability to deal with it. In other words, marriages more likely will be for the right reasons, with women moving into them from a position of greater independence, greater strength, much the way men move into marriages."

Betty's concern for the Movement extends beyond shining its tarnished image. She is solemn as she discusses the strength of the political right and the retrenchment of the Reagan Administration. She thinks our daughters are

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living in a fool's paradise if they think protective laws on the books can be taken for granted. "Since Reagan was elected, committed against the ERA, the word has gone out that the laws on sex discrimination in employment and education don't have to be enforced. I have already heard from women that the atmosphere in the office has changed, that when a new job opens up, firms no longer, as they did in the past few years, take pains to interview women as well as men. They don't worry about the laws, about class-action suits—they can do what they want to about women."

She is afraid the same attitude may affect women in their personal lives. "It could, it could. After all, how much does our new confidence as women depend on our ability to earn, depend on having some entitlement to our own voice, as protected by law? If we don't get the ERA, given the fact that the machinery to enforce the laws is being dismantled, I'm afraid the Women's Movement is going to have to begin to work out almost guerilla resistance actions, a new ground force to protect ourselves against sex discrimination in the office, and it isn't going to make it any better at home if we can't move from strength.

"From strength, one can work out more relaxed patterns, work out ways of putting it together, work out new coalitions to demand this, to change that—in work and at home. Having a desperate, imperiled position and having to fight back, back, back to stay even where we were ten years ago, five years ago, is not so easy. We *need* the ERA to move into the second stage."

Betty does not appear happy at the prospect of renewed conflict. Could it be that this juggernaut of confrontation who has exhorted millions of women at hundreds of rallies, dressed down Congressional committees, lobbied for countless laws, even dared to enter the most sacred den of patriarchal conservatism—the Papacy—is tired of battling? Not an iota of doubt exists in the staunch warrior: "Of course I am. I can't fight all the time; nobody wants to fight all the time—that isn't what life is." Yet, in discussing her lack of aggressive energy, she seems to find more.

"The second stage is not an expression of defeat or weakness. Quite the contrary. We *are* stronger now. Strong enough that we don't have to pretend to be excessively independent for fear we'll fall into that old abject, self-denigrating dependence again. Strong enough to feel good about ourselves as women so we can celebrate some frivolous, some soft, some pretty things that are not necessarily major milestones. We *can* put it together. All of it. And this is the glory of the thing—what the Movement was all about: not that we'd be locked into some permanent warrior status, but that we'd be strong enough to fight when we had to and find in ourselves that we had that strength, and also that we could express those strengths in ways that take us to our roots and the traditions of women in the past, and celebrate those roots. It's *better* to be a woman today, even though there are new problems."

In her writings, Betty has always spoken, as she likes to put it, from "personal truths." You sense that her feeling that it is better to be a woman now is another personal truth, closely held, even though her own life does not conform to the social pattern she holds out to today's young women as most fulfilling.

"I'm part of a generation," she says softly, "that believed you couldn't have a good life if you weren't married. I still think it's better to be married than divorced, better to be living with someone than alone. But I'm not going to deny I have a good life . . . a nice house in the country where my children come, my friends come. I travel the world, I'm part of great events, and all of this is fun, all of this is great." She hesitates, not out of reluctance, but because she seems to be searching again for the clearest expression of a personal truth.

"But I have some very lonely times. How do you put together the intimate relationship with one man that one wants? It's not easy to be a strong . . . you know, an *important* woman in society and work that out. There are fears about it: if you give in to one, will you lose the other?"

Who can calculate the price Betty Friedan has paid in her personal life in order to free the lives of others? The story of her early years in Peoria has been printed before: a bitter adolescence when she was ostracized from the girls' sororities because of her Jewish religion, from the boys' company because of her looks.

"Those were . . . such . . . painful . . . years," she has said, remembering that when she did have dates, "they were the rejects, the misfits just like me." Lonely dateless years continued at Smith College, though at least she was appreciated for her brilliance. Finally, on a fellowship at the University of California at Berkeley, she met another graduate student who introduced her to love—and to her first either/or. For when Betty was offered a larger fellowship that would have supported her through a doctorate, the man put it to her: "You can take that fellowship, but you know I'll never get one like it. You know what it will do to us." And in the manner of women of her generation, accustomed to placing their men's ambitions before their own, she turned the fellowship down.

Soon afterwards, the romance broke up; and a prayer Betty had composed in her darkest high-school days—"I want a boy who will like me best, and I want a work to do"—went unfulfilled on both counts. It was not until the latter years of a disappointing marriage to advertising executive Carl Friedan that Betty found her life's work as a feminist leader; though, in the years since their divorce, she has yet to find the man who will like her best. *You* know how men have reacted to her public image. . . . "Harsh," our husbands and brothers and fathers and lovers said, sitting in front of their television sets in the early days. . . . "Strident," they said. And finally, after hearing the strange new doctrine from a woman who demanded in our names that they relinquish their positions of superiority, they turned to us—didn't they?—and said something like, "Is *that* your ideal, your leader?" . . . and they laughed, "Is *that* what you want to be?" One wonders how different the fight for equality might have been if Betty had looked and spoken like Meryl Streep, and how different her own life would have been too.

Besides, how could she have found the time for a personal relationship while leading one of the major political and social revolutions of the twentieth century? Wasn't she guilty of living the experience she is warning young women away from now—trying to be Superwoman at work and at home?

The afternoon is late now, and the telephone calls her away again, this time about plans for the holidays, her children coming home, one more relative to include at table, an order for the perfect turkey. Betty is at it again, living the second stage, combining work and family. She returns to the conversation but impatiently now because of the problem that pinches all women who do both—time. "If I had needs, which I certainly did in those days for a. . ." and she struggles for a way to say "close personal relationship" and gives up. "I was probably a little bit afraid. I was aware of the need, but I didn't do much about it—I very much compartmentalized my life."

There are those who accuse Betty Friedan now, at the age of sixty-one, of going soft; but she likes that. "I think we are soft—who'd want to deny it? One's softness and one's toughness and one's strength and one's weakness both. You know—don't *you* love it?—I love the feeling I have when I melt inside, whether in love or with a rush of emotion for my kids. My son just got married, in my backyard at Sag Harbor; I was streaming tears. I wouldn't want not to feel that way."

You read the first half of the poem by Rainer Maria Rilke that she picked as the frontispiece for *The Second Stage,* and you can almost hear her own yearnings whisper between the lines about emotions unresolved, connections unmade, opportunities lost:

> Be patient toward all that is unsolved in your heart
> And try to love the questions themselves.
> Do not seek the answers that cannot be given you
> Because you would not be able to live them. . .

and you feel a sharp burst of uncomprehending anger. Why *can't* she know the answers too? And all the rest of us unwilling to believe that we forfeit our chance for love when we insist on equality?

Betty finishes the conversation on a positive note about the book. "Every word was a little painful because I knew it was risky and I knew some of those with whom I identify were not going to like my airing some of the questions I asked. I don't like that—I'm not all that thick-skinned—but I'm glad I did it. It said what needed to be said and it is giving new hope to a lot of people. It is also giving new hope to me."

Then you read the last four lines of the Rilke poem:

> And the point is to live everything
> Live the questions now
> Perhaps you will gradually without noticing it
> Live along some distant day into the answers.

One hopes for Betty—this wearying general who is trying not to win the battle so much as to negotiate the peace, who is surely setting the second stage for herself as well as for a generation of young women, and who sees it for all its complications as a developmental era pregnant with possibilities—that the distant day will come soon. ▽

Feminists wail that Betty would destroy feminism in order to save it

STUDS TERKEL

(Continued from page 361)

gone. Now you've got trucks and airplanes. But in the early 'twenties and before, Chicago was the biggest railroad center the world has ever known. Two thousand trains passed through here every day. Two thousand. God knows how many people that meant.

"Chicago is a muscular city; because, unlike what you might call the story cities—New York and New Orleans and San Francisco—Chicago has never had social graces; it's a heavy-handed city with industry. British social historian Eric Hobsbawm calls it the apotheosis: the city that ultimately came out of the Industrial Revolution. Because a new metal came into being here—steel—and with steel came railroads and farm equipment and assembly lines. The skyscraper began here. Not simply because Louis Sullivan, the architect who designed the first skyscraper, was here, but because of the nature of steel itself."

Q: *Does Chicago, today, have that strength?*

A: Can a city—a people—maintain its uniqueness? That's the big question; and Chicago could be the metaphor.

Things get more and more the same in American cities. You get off at an airport and you see the Holiday Inn, Marriott, McDonald's, and Burger King; you go right down the line of these restaurant franchises and motels. Chicago is not immune to that; but it still has that Lake. It still has that kind of muscularity which is hard to castrate. A virility. It's funny; I draw a male image, and Chicago is that. But Chicago is remarkable women, too.

Q: *In what sense?*

A: Remember Regina in Lillian Hellman's play, *The Little Foxes?* She's a predatory figure—Tallulah Bankhead played her, and Bette Davis, and now Elizabeth Taylor—and at the end of Act I, she's made her money. Now, by God, she wants to go North. This is in 1900. She says, "I am going to Chicago." She wants to be a *Chicago* woman.

The Chicago woman is quite a figure. Look at the wives of the early merchant princes, such as Bertha Palmer, the wife of Potter Palmer—the man for whom Chicago's Palmer House is named. Their husbands made their dough, mercantilistically, as entrepreneurs or manufacturers. But the women became friends of Jane Addams, who started the settlement-house movement in America, and of early suffragettes as well as art patrons. In Chicago, the wives became the patrons of the arts, not the husbands. Maybe this is so everywhere.

Q: *Are Chicago women fighters?*

A: They always have been, starting with Jane Addams. She and her colleagues came out of middle-class homes, small towns. Ellen Gates Starr. Florence Kelley became a scrapper. There have always been these heroines. In the books I do, the oral histories, you always find these strong women. It's a paradox: Chicago, the masculine city, the muscular city, has always had interesting women who are strong.

Q: *Is that Jane Byrne?*

A: Byrne could have been. She had carte blanche, and originally she called for a blueprint for Chicago, submitted by the most ethical and practical people here. So far it's been ignored.

Q: *What's come of your "Front Page" tradition? (Newspapermen Charles MacArthur and Ben Hecht wrote their play "The Front Page," set in Chicago, in 1928.) Is the Chicago "Sun-Times's" Mike Royko the inheritor of that?*

A: Mike's in more of the Finley Peter Dunne tradition. Finley Peter Dunne was a great columnist in turn-of-the-century Chicago, when the Irish migration was strong; he wrote with an Irish dialect. His Mr. Dooley was a bartender, and he had philosophical comments to make. Mike goes beyond that. Mike is also an investigative reporter; he writes human-interest stories, he writes comedy, he writes a reflection of childhood and invents characters. At the same time, he does devastating analyses of power, as in his book, *Boss.* Pound-for-pound, I'd say he's the best all-round columnist in the country.

Q: *I understand soap operas are a Chicago tradition.*

A: There were radio soap operas here: *Ma Perkins, Vic and Sade,* and *Mary Marlin,* who suffered more than Saint Theresa ever did. And *The Story of Helen Trent:* "Can A Woman Find Romance After Thirty-Five?" Imagine asking that question. I was a gangster in Chicago radio soap operas.

Chicago: where there have always been heroines

With TV, the markets moved. The actors went to New York to work. And to Hollywood. But Chicago was a seed bed. Television in those days was not the sales medium it is today; people in communities—Chicago being one—could invent their own programs and nurture them. Chicago had three shows that became very popular: *Garroway at Large,* with Dave Garroway; then he went to New York to revolutionize the watching habits of America as the first host of *Today. Kukla, Fran, and Ollie* and *Studs' Place,* the one with me, were the others. All three had to go because, by this time, formula was taking over. The Chicago programs weren't formula; they were improvisational by nature, in the sense of jazz.

Chicago *is* jazz. After World War I, there was a great migration of blacks to work in the stockyards and the steel mills. And the artists followed the audience, here. Louis Armstrong, King Oliver, and Jimmy Noone came up here to play in the various clubs. The audience was primarily blacks, but then whites came. The jazzmen—the young white guys who learned from them—eventually moved East. As Louis moved East so did Bud Freeman and Jimmy McPartland.

Q: *What about Second City, the off-the-cuff, off-the-wall comedy company that's given America everyone from Alan Arkin to John Belushi and "Saturday Night Live"?*

A: Second City, you might say, is part of a Chicago tradition. And that's improvisational, to a great extent.

Q: *Is there something comic about Chicago?*

A: I think so. Even Chicago's political figures are more comical than in other cities. Jane Byrne, in real life, bears a remarkable resemblance to Harry Langdon, the silent-film comic. She's very funny, in a sense. So was Mayor Daley, in his small-time way.

As Chicago's most famous writer, Nelson Algren, might have said: "Show me another city that's so proud to be alive. Show me another city where you can buy off a guy at fifty bucks." Chicago is no more corrupt than other cities, but it's more theatrical in its corruption. And that's the final line. The respectables of this town, secretly, are entertained by its corruption; it becomes a conversation piece.

Q: *What excites you?*

A: The people of neighborhoods, I'd have to say. Chicago is a city of neighborhoods, a polyglot city. Chicago doesn't have tenements, outside of the high-rises, of course: high-rise middle-class and upper-middle-class boxes and the public-housing projects. But the great Chicago neighborhoods are what I call two flats and three flats. The bungalows that were part of the American dream.

Chicago is a Slavic city, with a large Polish population—the largest outside Warsaw. The demonstrations here for Solidarity have been some of the biggest in the country. Chicago is also, today, a black city and a Latino city. There were two big black migrations to Chicago: First, during World War I, when blacks came by day coach to work in the steel mills and the stockyards, and then the post-World War II migration, when they came to get away to a better life. Chicago has been a big Appalachian haven; there's a large Czech and Yugoslav population, too. I like the variety, the United Nations aspect of it.

Q: *Do the old neighborhoods still exist?*

A: Not to the extent that they did a generation ago. Because the sons and daughters of these people moved to the suburbs, with the idea, "Hey, status. Making it." Even if nothing's too great about suburban life for the blue collars.

There is a great move back into the city, now, on the part of people whose kids have gotten married and on the part of young couples. Young professional people are living in the city. They are "gentrifying" the community. I look with none too kindly an eye on that. At first-hand, yes, it seems great, couples rehabilitating houses, putting their incomes together to do it. But what happens to the people who lived there, the poor, the blacks, the poor whites? They are shoved out. Out! Cha Cha Jiminez, a Chicano kid—he was in a gang here, the Young Lords—told me once, "You know how many times my family has been moved since we came from Puerto Rico? We've been here six years and moved eight times. I feel like a checker on a checkerboard."

You know, we talk about high-rise public-housing projects; I think the nature of that architecture has a lot to do with the problems we're seeing now. There's an architecture designed to dehumanize people; there's no human scale to it. The first homes were row houses; Jane Addams, on the West Side, had a row house. Jane Addams had trouble, a trouble of poverty; of course, crime, but not nearly what we have now. It's not the key, of course not; the key is not having a job, or the wherewithal for the necessities of life. But I also think everything works against grace in living, for those who ain't got the wherewithal. And those who have it don't know what grace is.

Q: *Midwest skies are so big and unending; the land flattens; I would expect Chicago architecture to sprawl. Here, it reaches to the sky.*

A: That's the ambiguity of Chicago: both strains are at work. The skyscraper began in Chicago; it's Louis Sullivan who said, "It's tall." At the same *(Continued on page 424)*

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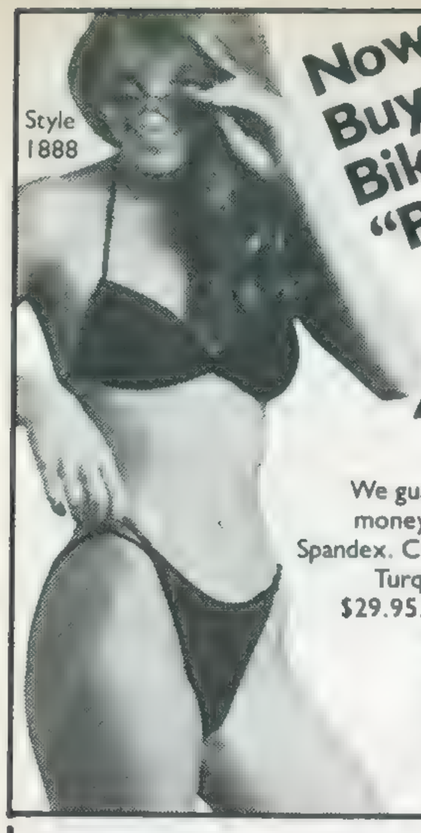

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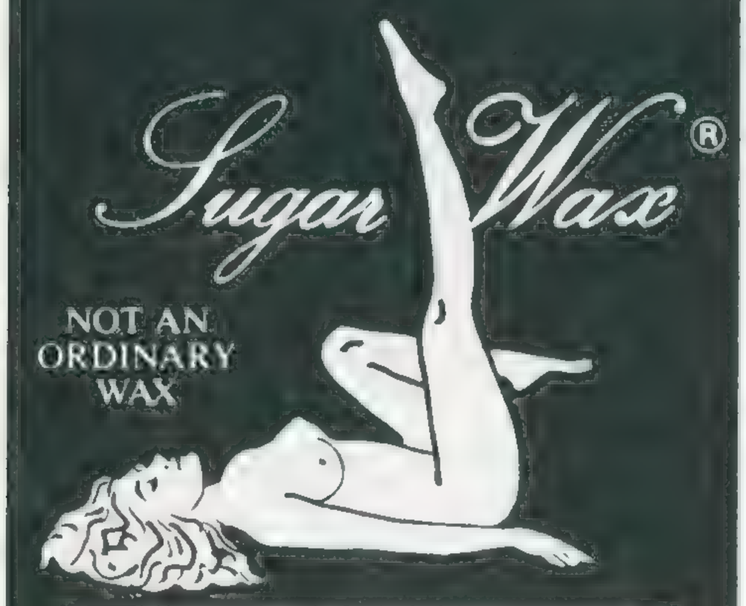

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STUDS TERKEL

(Continued from page 422)

time, Chicago was never a tenement city. New York was apartment houses, tenements; before the fire in 1871, Chicago was houses and wooden shacks. Then came the bungalow. With World War II, to Chicago came a whole melange of design which was a play on the Bauhaus. Miës van der Rohe came here. Some would say Frank Lloyd Wright was replaced by Miës van der Rohe. Well, the truth is Chicago took to both, both skyscraper and bungalow. We're the city architects look at.

Q: *What do you think of the new buildings?*

A: I understand what Miës's dictum "less is more" means, but I'm no lover of glass monsters. I happen to like what Frank Lloyd Wright and Louis Sullivan and some of the others had—grace notes. I like grace notes, a certain kind of decorative aspect that may not serve any immediate purpose. Less is more, perhaps; but if less was always more, there would be no Thomas Wolfe writing or Eugene O'Neill plays. Both are excessive; both wrote in the non-*New Yorker* magazine style, which is bare. *New Yorker* style is Miës van der Rohe.

I draw my crazy analogies. I love a wild kind of writing where obviously there is too much, it's excessive. But because of that excessive quality, something may come out that wouldn't have come out were it more bare and economical: a wild phrase or an insight. I'm like a punch-drunk prizefighter; I go for the wild round-house punch. When you connect, bang! That's O'Neill and Wolfe; that to me is Louis Sullivan and Frank Lloyd Wright.

H. L. Mencken said, in effect, at the time of Theodore Dreiser, that there is no literature of any worth that has not come out of the flatness that is Chicago. Dreiser's writing was like Chicago: big, heavy, not particularly graceful. But boy, what power. And that is Chicago. Not graceful, but powerful: Dreiser, Frank Norris, Carl Sandburg, Edgar Lee Masters, and Ring Lardner. And then came the other writers, Richard Wright, Nelson Algren, and Saul Bellow. The arts did flourish in Chicago, but connected with the bigness and the color.

Q: *Are there Chicago writers today with that power?*

A: I don't know. It could have been Saul Bellow, but I don't think of him as Chicago. Bellow lives in Chicago, he teaches here, but academia is more his turf than the city.

Q: *David Mamet is from Chicago.*

A: Yes. And Donal Henahan, *The New York Times* music critic, and Richard Stern, who's a novelist and short-story writer, and Gwendolyn Brooks, the Pulitzer Prize-winning black poet. Lisel Mueller, a poet who came out of Germany, lives in a suburb of Chicago. She won the American Book Award last year.

Q: *What's kept you here all these years?*

A: This city is comfortable, and I know the terrain. My terrain is not simply geographic; I can hardly find my way around the block. But here you can go from one area to another easily, like a marginal man. You can hit, well, jazz or politics, interview "non-celebrated" people or Bertrand Russell. I like that. Chicago, to me, represents that kind of switchability.

What can I tell you? It's my kind of town—not in the same way that Frank Sinatra sings about it; that's not what I mean.

I must tell you a story. The other day I went to see the movie *Ragtime* and then to an old-time hotdog place, called Elfman's, to eat. "Oh, Studs," some people recognized me from TV or somewhere and I'm puffing on my cigar. Now these guys are looking at me. I can see them think, "Oh, this guy's a big shot; he's a celebrity." And as we were leaving, a big burly guy comes over and says, "Can I ask you a question? Did you know Al Capone?"

It says a lot. ▽

PHIL DONAHUE

(Continued from page 364)

celebrity worship that many other shows coming come from New York and Los Angeles have; the show has survived on issues and not personalities.

"The journalists here—the print and the electronic animals—are less reverent, harder-hitting, more investigative; they're likely to take greater risks and less likely to be swept into the sort of me-tooism that I see in Los Angeles and New York.

"At the moment, Chicago's press tradition is led by Mike Royko, and what he does is to give everybody else in this town the courage to hit harder than they might otherwise. There is no question that I am influenced by Royko's aggressive naming-names approach. And that because the show comes from here we take more risks."

More risks means taking on subjects as indigestion-making to network policymakers as the American Nazi party, retirement-fund ripoffs, the ERA, abortion, or teenage sex. Donahue opens doors—some say, only to look through himself. Many avowed feminists believe he has done more for the cause—and expanding issues—of feminism in this country than has any single woman's voice.

Odd? "When the show was born in 1967," Donahue says, "it was easier for a man to take advantage of the opportunity to moderate a program like this than it would have been for a woman, because women were still penalized for being aggressive. If Barbara Walters asks a hard-hitting question, she's bitchy. If Mike Wallace asks one, he's a wonderful journalist.

"For all the hard work of feminists, women by and large still, even if unconsciously, think of men in authority positions. Thankfully, that is changing. And I, for one, am part of the grateful community because I have a daughter, and I want her to be respected for more than her ability to bake bread."

And at a time in America when drawing back seems the only direction to travel, Donahue stands by "If it exists, it can be discussed. And discussed responsibly. I think we should be very wary of paternalistic media people who presume to protect you from information that they think might injure you or your neighbor. We don't need a group of self-styled 'we-know-what's-good-for-you' people deciding what should or shouldn't go on the air.

"I think the best way to insure against psychotic and arrogant and tyrannical leadership is to let those who would assume to ascend the power position speak. The public will certainly be smart enough to sense that such people have no business in power.

"Now, if I'm wrong, then this experiment in civilization is over, and I'll be on the first boat out of here. I don't happen to think I'm going to go." —BY KATHLEEN MADDEN

NEW FIGURATIVE ART

(Continued from page 374)

and defined the "finer things in life" as including "culture." It is not coincidental that "finer things" like better food, wine, decor, clothes were essentially categories of taste: thus the manifestation of good taste in art became a status symbol as ubiquitous as designer initials.

As good taste in art became an indispensable accoutrement of the good life, the public embraced as one of the very finest things money could buy: abstract art, whose function by now was tied more closely to interior decoration than to any religious purpose. Art, Andy Warhol convinced the world, was just another commercial property, whose significance was equal to that of any fabricated object. Given this new canon of taste, art could entertain, titillate, decorate; but it could not disgust, disagree, or be difficult.

Within this mindless context of a celebration of nihilism, decorative styles of art in mix-and-match colors and over-the-couch formats flourished. That these colorful, charming, and seductive objects did not *mean* anything more than would an attractive lamp or pillow did not seem to bother the "artists" making them nor the public eager to adorn restaurants and dining rooms with images enhancing the essential message of gracious living.

In periods during which the artist finds himself in harmony with the values and ideals of his society, it is not necessary that good art be experienced as difficult or ugly to express its criticism of accepted taste. Although many artists luxuriated in the rewards of gratifying the public's taste, dissenters questioned why suddenly abstract art was not hard to take any more—but pleasant, agreeable, even desirable. At the height of this euphoria in the mid-'sixties, skepticism regarding the newly defined function of abstraction as innocuous backdrop for an affluent life style propelled such painters as Alfred Leslie, Avigdor Arikha, Milet Andrejevic, Sidney Tillim, and Philip Guston to drop abstract styles abruptly and begin to paint representational subjects. Because he was a major figure in the Abstract Expressionist movement, Guston's conversion to representational art was the most shocking and the most subversive.

Guston, like Jackson Pollock, had begun his career as a socially conscious W.P.A. artist involved with the Mexican mural movement. Like his friends Pollock and Willem de Kooning, Guston was an abstract artist only briefly. To a degree, Pollock's return to recognizable imagery in his black and white paintings in 1952 was the first profound reaction against abstraction in New York. Like Guston's eerie cartoon-like studio scenes, looming heads, and Ku Klux Klan gatherings, Pollock's black and white paintings are representational without becoming literally naturalistic. They are initially disagreeable and disarming, like much of the tough new representational art, such as Georg Baselitz's disoriented topsy-turvy torsos and Susan Rothenberg's trapped animals and spectral heads and hands. Like Pollock's disembodied heads, hands, and eyes, they are fragmentary but not fragmented images. It is essential to emphasize this point, because a major impetus behind the return to representation is the aspiration to make an art that is fuller, more complete, and less alienated than recent abstraction and all the novelty sideshows that accompanied its rise.

Perhaps the most important younger New York School artist to reject abstraction in the 'sixties was Neil Jenney. He did so with such panache, however, that his pseudo-naïve paintings of broken toys and tools soon gained their own audience. Jenney realized that not only was the imagery of abstraction losing the power to shock, move, or criticize the status quo, the affectless impersonal way paint was applied made art look mass produced—which in many cases it was.

Jenney's background, unlike that of his middle-class art-school-trained contemporaries, was working class, which may explain why he became especially involved with the relationship of art to good taste. Jenney willfully tried to paint "bad" art, using a technique that could easily be dismissed as puerile since it resembles nothing so much as finger painting. Eliminating a decorative affect by reducing his palette to drab tones and a lot of green—traditionally the color of bad taste—Jenney attacked the idea that good taste had anything to do with good painting. His success unfortunately stimulated a glut of works purporting to do the same that were no more than bad paintings done in bad taste.

> **Underworld of pain and evil**

The question of taste, although it is a real question, is a red herring in terms of the current dialogue. Taste is nothing more or less than the ability to recognize quality and authenticity wherever it is found and in whatever style it takes, which may be sensuous, charming, and decorative in the Rococo period; classical and monumental in Cubism; or grotesque, distorted, and unpleasant in Expressionism. It is the last style, which defines itself overtly as disagreeable not only in what is painted but in the way paint is applied—in thick, sloppy brush strokes—and in the discordant, unharmonious palette deliberately chosen to create a sense of anxiety rather than harmony, that is the one closest to the kinds of aggressive, angst-ridden, difficult art we are seeing all over the world.

It is, I think, a great sign of a return of health to art when artists once again begin to make an art not of overt protest, which is as easily assimilable as the wallpaper styles of pattern painting, but a sinister, unsettling art of hermetic images and existential disturbance. The sense that something is fundamentally wrong with what is represented—the haywire effect that Baselitz produces with his suspended drinkers and eaters, who gratify instinctual needs but are left, literally, hanging in isolation—is common to the works that speak with the most truth, authority, and insight about the human condition today.

Speaking of the content of his art, Malcom Morley, whose pastoral landscapes appear superficially tranquil and naïve, has explained his choice of familiar art-history subjects: "I want to remove from paintings every other anxiety but the purely painterly anxiety." We look at his prosaic cowboys and beach scenes, but the feeling we have is not the gratification produced by an Impressionist landscape. In a similar way, we do not perhaps know exactly why Ed Kienholz's tableaux seem to relate to a sinister underworld of pain and evil rather than to any genre experience.

There is an undercurrent in the best of the new work now surfacing that questions the price at which the "finer things" are bought, that demands an acknowledgment instead of a denial of suffering in human terms. The images are "ugly," yes; but beauty even as Aristotle defined it was identical not with superficial harmony but with the good and the true. The truth as artists are beginning to force us to see it, not in obvious images of disaster but in subtler, more subliminal ways, is not pleasant. The force of a Guston, a Kienholz, a Jenney, a Rothenberg, a Morley is a moral force. It speaks with a kind of authority that Andy Warhol, with his mass-produced row on row of candy-colored electric chairs, attempted to still by proclaiming not just the banality but the inconsequentiality of evil, indeed the futility of ever making moral judgments, which are the only serious esthetic judgments.

For a time, Warhol's ploy worked. I recall addressing a luncheon where beautifully dressed women ate a delightful meal in a room decorated with Warhol's electric chairs in a color-coordinated series. He managed to deprive the death image of meaning to the extent that life and death were no longer as important as living well. Perhaps such a luncheon group could be equally happy and unperturbed in a room filled with Ed Kienholz's world of real-life pain, but I doubt it. Ugliness is not a sign of beauty, and only cynical artists appealing to an easy inversion quickly understood are using such an equation as a shortcut. But not to question more deeply what is beautiful in our world is not to be involved with the fundamental problem of art, which is the problem of truth and authentic feeling. ▽

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SAUL BELLOW

(Continued from page 369)

returns to: the broad Chicago lakefront, the inland sea, which offers "plenty of emptiness, as much as you needed to define yourself against, as American souls seem to do." The city itself, "Lying at the southern end of the Great Lakes . . . Chicago with its gigantesque outer life contained the whole problem of poetry and the inner life in America. Here you could look into such things through a sort of freshwater transparency."

Bellow returned—not to the deceptive tranquility of Chicago's suburbs but to the city's center, its steely heart.

"I don't live in a cloistered neighborhood. I live in a high-crime neighborhood. It's difficult. But one doesn't live anywhere for sociological reasons. There are two ways to do it as a writer: either to find a privileged life for yourself, or to stick to your guns."

Bellow's Chicago, where a prize-winning writer gets his Mercedes bashed in by a sleazy character whom he, the distinguished intellectual, has stiffed in a poker game; where another gentleman, a professor—a dean, in fact—becomes embroiled in a gruesome murder case from which he can find, emotionally, no escape and that makes him its ultimate victim. A city of shrewd operators, iron-fisted magnates and fast-talking bullies. A city that grabs you by the lapels, even if you *are* a disillusioned intellectual, and shakes you up, at least. There's something to be said for that; and Bellow says it, with such clarity as fever evokes. As Charles Citrine, in *Humboldt's Gift*, explains it, "Just because your soul is being torn to pieces doesn't mean that you stop analyzing the phenomena." Violence, among its other effects, makes you see clearly—and clear vision is Bellow's strong suit.

Bellow's characters grab at anything that smacks of reality—whether it is an African lion hunt or a Chicago murder trial (by no means dissimilar events). "What a passion to be *real*," observes the solitary denizen of *Mr. Sammler's Planet*. "But *real* was also brutal"—a metaphysical kick in the teeth. The men in these novels, always self-punishing, are never more relieved than when they are violently shocked. The Big Bang Theory, as applied to personal life, seems to simplify matters, if only for the moment. And if anything is axiomatic in Bellow's world, it is that every moment counts.

"Shall I tell you something?" says Bellow with a grim smile—the look of a street kid who just took your baseball and dares you to take it back. He leans forward. "I'll tell you something personal. I've observed for a long time that people are capable of being blasé about their surroundings, as if they knew who they were, as if they knew what they were, and where they came from, and as if they could explain circumstances in their lives fully and had a strong grasp of all the facts and of their history. That they could answer all these questions.

"I never felt that way. I felt from the beginning of my life that to exist is something of a miracle. I have never existed before; and this existence is so engaging, so passionately interesting that I could never stand away from it sufficiently to take a sophisticated view of it.

"Human beings don't know who or what they are—least of all in this age of scientific education when our brains and our mouths are full of explanations, you can't explain anything. So to avoid a city where sophistication rules is a good idea, because it is the most prevalent falsehood of civilized societies that people know something about what causes them to be here."

Hard to be a cynic if you feel that way.

"Well, I'm not fashionably cynical, and I don't give a damn how people describe me. People obliterate this childishness in themselves as though it were an obstacle to survival. They substitute a sort of cleverness for it. I'm as capable of being clever as the next joker. I've learned all the tricks in my life. But when I write, that's not what I write about. That's where I take myself and others seriously."

The men he writes about, the reality seekers, are trying to pluck some valid emotion from the flurry of miscellaneous sensations that make up everyday modern life.

"People become accustomed to the sharpest stimulants, and they're not happy unless there's a regular succession of events—they don't even notice the so-called insignificant events. That is, Reagan is only shot in the lung; compared with Sadat's being assassinated, that is a trifle. The Pope is shot. Two hundred years ago, since he was shot by a Muslim, that would have caused a holy war. . . . But now—it's just something that happens, and it'll be topped.

"But people say, 'Well, what are you yaking about? How are you going to grade the various horrors? The bombing of Rotterdam was not as bad as the bombing of Hamburg, and the bombing of Hamburg was not as bad as the Gulag Peninsula, and the Gulag Peninsula was not as bad as the extermination camps.' And so it goes, right? This sort of bidding of catastrophe against catastrophe.

"So then what happens to the life of a person? It is as it were price cut into insignificance. Through this kind of swelling and irritation of the public sphere, the private sphere becomes insignificant. People will say, 'Don't tell me about that, this. Why should I listen? If I want to think about suffering, I can think about infants being thrown still alive into the furnaces at Auschwitz.'"

Perhaps, Bellow speculates, people have formed a subjective callus. They are cushioned by their own existence. They respond to the sensational event but don't really care about anyone.

"This is what people mean when they say that culture is being extinguished. Because, if culture means anything, it means knowing what value to set upon a human life; it's not somebody with a mortarboard reading Greek. I know a lot of facts, history. That's not culture. Culture is the openness of the individual psyche, soul if you like, to the news of being. It's having access to your own soul also, you know.

"Three former United States Presidents attended Anwar Sadat's funeral. They seemed to me to be having the time of their lives. The PLO's celebrating in the streets of Beirut was more real than the people who put their formal regrets on tape.

"So now," says Bellow—and the smile, the challenge, are doubly fierce, "we come to one of the themes of my book: whether people still have any power to experience. Mr. Corde got this shock: That where there is no heart, where there is no imagination, there is no capacity to experience, really. That is what this book is about in large measure."

Corde returns to Chicago—the heart's journey, as it were, a sort of medieval pilgrimage. What he found in East Europe, the Old World, was a kind of moral starvation; the political and bureaucratic red tape wound more and more tightly about the throats of the people, until memory and desire were choked. Bellow sees the effects of this strangulation in Western Europe, as well.

"Europe has changed immensely. Europeans live between the two superpowers, and it's no longer the same sort of life. There's not much happening there. What I say in *The Dean's December* is quite right: they simply decided to take a holiday from history. That history happened brutally between 1914 and 1946, and now they'd rather opt out.

"As a result, the action has passed to the United States. When I say the action, I mean the all-significant struggle that determines whether masses of people live in a condition of freedom. That's the test we're undergoing, right now: Whether a country like this which is a conglomerate and hybrid—I don't say this in a pejorative sense—can find the will to preserve itself as a free society. This is what it all means. This is what the Third World means, this is what missile confrontations mean, this is what the arms negotiations mean—that we are going to decide these questions. It seems to me that this is what puts us where the action is; whereas, in Western Europe, a large part of the population has decided that rather than face nuclear obliteration, they would make a deal."

To exist is something of a miracle. I have never existed before

And what is happening in America, in cities like Chicago, which, for all its bravado, its vaunted ruthlessness, still seems, compared to European cities, to have a certain brash naïveté, an innocence that may be the last vestige of the American Dream?

"I think there is a residual feeling of pride in the corruption in Chicago, and the fact that it's Toughville. You have to have guts and savvy to live there. But the sense of the old city has disappeared with the old neighborhoods. People don't even like to have nostalgic conversations anymore, because then they have to turn around and face the dangerous el platforms, the bad buses, unsafe streets, as elsewhere.

"Chicago still has a political machine; it's one of the last cities in the country still to have a political machine, and that's an old-fashioned thing. What does it signify? It signifies that they are reluctant to move, and that they accept the transformation of the city under their eyes, a transformation for which poor and unimaginative leadership is partly to blame. . . .

"What you have now in Chicago is a new form of segregation, which is owing to the abandonment of the public institutions by the

white population. They send their kids to private schools. They move out, to the suburbs or the sunbelt. Do you call that the old American moxie?"

Chicago, like other cities, is succumbing to the imperatives of shopping malls, skyscrapers, the grim outline of what Bellow calls "a commercial wasteland." Still, the city fascinates him.

"There's something going on there. I don't know what it is—if I knew what it was, I would just name it and be finished. I still vibrate to it somehow. And sometimes I feel that I let myself become too uncritical. But, look, it was said long before me, and by better writers, that democracy was going to be a hybrid and that it would have its own kind of strength, its force. It would be deficient in a kind of high culture, but in compensation it would offer other opportunities to people of strong nature and intelligence. I don't know whether Chicago together with the rest of the country can face the test of this time. . . ."

You can see it in Chicago, past and present: democracy, in its rudest form, struggling to survive. Never more than now, when so many people are rallying in the name of a particularly questionable "morality."

But are Americans justified in calling themselves moral, now?

"Well, they're on their knees, but you can't be sure what they're doing. They may be looking for their marbles.

"Americans want goodness, sure. Human beings have an appetite for this, and it won't die out. But they don't seem to be very clear in their minds when they talk about it.

"I think Americans have always told themselves they were good people. And I think in many respects it is true. Americans are a generous people, especially when the going is good. They're childlike in many ways. They can't bear to think ill of themselves. They can't bear to think of themselves as international criminals and terrorists, killers of Vietnamese children—this was intolerable to them, and they did everything possible to clear themselves from that guilt. Now, in a way, that's greatly to their credit insofar as it's an impulse; but it's not to their credit as long as the impulse has an ignorant setting."

Bellow sits back in his chair and considers, then smiles.

The smile is gentle now.

"I sometimes say that virtue in America is like a ghost town. Anybody can move in and say that he's mayor. But who really lives there?" ▽

FATNESS CRAZY?

(Continued from page 399)

that simply by restricting calories lifespan is significantly prolonged." This, from an article by Richard S. Rivlin, M.D., in *The American Journal of Medicine*, September 1981. Why do thin rats live longest while thin people do not? For one thing, rats don't smoke, and human smokers may skew the ideal weight charts. "Cigarette smokers tend to be lean," Dr. Andres says, "and it could be that if they are dying earlier from the effects of smoking—a very direct lowering of the odds—they are 'weighting' 'ideal' weights upwards."

(Because the statistics, as well as weight terminology—average/mean/ideal/acceptable/desirable—are confusing even to the experts, a meeting at the National Institutes of Health early in 1982 will try to unscramble and standardize them.)

Dr. Andres' advice: "Relax a bit. Women are great survivors. They're outliving men by eight years, and they're much fatter than men by body-fat percentage."

Which brings us to an important point about ideal weight. A lean, well-muscled dancer may weigh significantly more than her same-size sedentary contemporary because muscle weighs more than fat. Increasingly, experts are suggesting that body composition—fat versus lean—is a better measure of "ideal" than body weight. "Being overfat is different from being overweight," says Lenore R. Zohman, M.D., director of Exercise Laboratory-Cardiac Rehabilitation at Montefiore Hospital in New York City. "A woman's body should be between 20 and 25 percent fat. The trouble is that it's awfully hard to measure unless you're weighed underwater, an unpleasant test." (Work is progressing on ultrasound and electrical conductivity techniques to measure body fat far more quickly and easily.)

"A person who is very muscular can have a relatively high weight and not be overfat. Frame size is also a factor. Also, some women are pear-shaped, others hourglass-shaped. The struggles they go through to achieve an 'ideal' shape! From a health point of view, your blood pressure and whether you smoke are much more important factors than your weight," says Dr. Zohman.

Why do we "go through the struggles"? Lacerate ourselves for our extra five or ten pounds, our procrastination, our dependency on food as solace, reward, punishment? Why do increasing numbers go to the appalling extremes of anorexia—self-starvation—and bulimia—a bingeing/purging syndrome? Kim Chernin sees the problem in extreme feminist terms in her book *The Obsession: Reflections on the Tyranny of Slenderness* (Harper & Row). She feels that the need of many women to diet, to achieve an "ideal" image of the unripe body of early adolescence is an effort both to please the male and to express childhood hostilities toward the powers of the full-bodied mother figure. She also says, "A woman obsessed with the size of her body, wishing to make her breasts and thighs and hips and belly smaller . . . may be expressing the fact that she feels uncomfortable being female in this culture," suggesting that in mimicking men's angularity, women are attempting to take on their power and social rights.

It is true in a sense that thinness "defeminizes," in that the very fit, very active woman's breasts may become smaller, her menstrual periods even cease. But mimic a man's body, no. Gail Weldon, M.S., former UCLA women's head athletic trainer, explains, "The mammary glands are made up largely of fat and when the percentage of body fat goes down, the breasts may become smaller as part of overall toning. And research is beginning to indicate a connection between amenorrhea, or cessation of menstruation, and percentage of body fat. We begin to see these changes when a woman is below 18 percent body fat. But I don't like the word 'defeminizing.' Even if you're amenorrheic, you're still likely to be ovulating, as many surprised amenorrheic mothers-to-be have discovered!"

Weldon, who recently opened a women's fitness center in *(Continued on page 428)*

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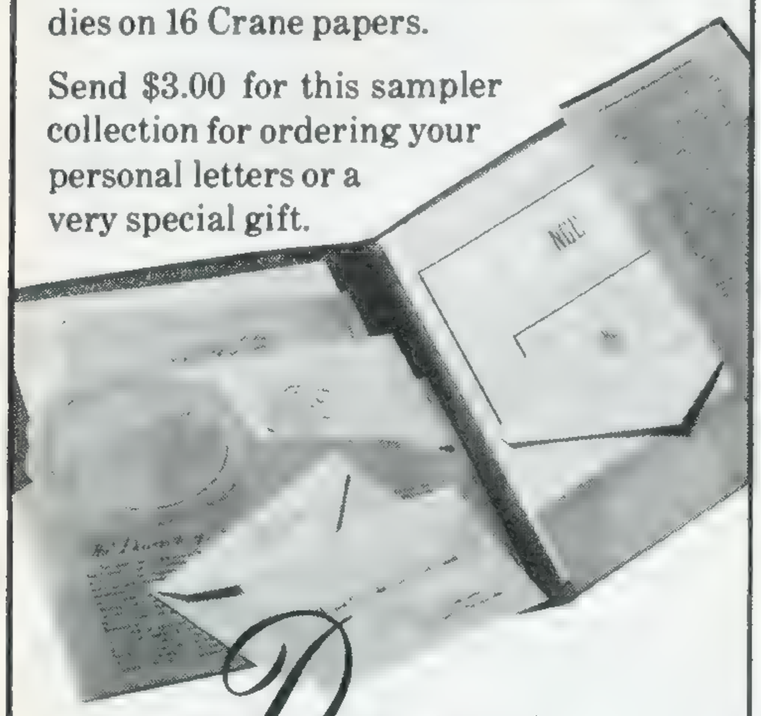

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FATNESS CRAZY

(Continued from page 427)

Los Angeles, says of self-image, "We are saddened by the number of very attractive women who come to us who perceive themselves as at best 'somewhat attractive.' It's hard to change a woman's self-perception," which is why firmness, if not extreme thinness, is such a compelling goal. Robert Sonstroem, Ph.D., professor of physical education at the University of Rhode Island, points out, "A woman who works out for any length of time starts to think of herself a little differently—she's more active, more energetic, more athletic. And that's a very attractive self-image."

In an "ideal" world, anorexia and bulimia wouldn't exist. Food would be food, sometimes a celebration but never purely reward or punishment. The *Journal of The American Dietetic Association* wouldn't report that in a 1980 survey of college women, almost 70 percent thought they were overweight, when only 39 percent could be classified as such by objective study, and 46 percent of them wished to be underweight! In an "ideal" world—where we weighed in firmly and fitly in our comfortable ideal range—we wouldn't be so obsessive about "image" and about weight.

In her book *Eating Disorders* (Basic Books), probably the definitive study to date of weight problems from anorexia nervosa to morbid obesity, psychiatrist Hilde Bruch, M.D., says, "The study of obese and anorexic patients brought strikingly into the open the extent to which social attitudes toward the body, the concept of beauty in our society, and our preoccupation with appearance enter into the picture [of body image]. The obsession of the Western world with slimness, the condemnation of any degree of overweight as undesirable and ugly, may well be considered a distortion of the social body concept, but it dominates present-day living." What we need are the facts and a sense of proportion. ▽

FITNESS CRAZED?

(Continued from page 398)

sometime to adapt to that work load," says Gail Weldon, the vice president and head trainer of the Women's Training Room and Conditioning Center in Los Angeles. "The rest period is part of the training."

Most exercise physiologists recommend that you take rest days in any exercise program. "There is a tendency for people to think that if three to four days per week is good for them, then six or seven days a week must be even better," says Jack Wilmore, Ph.D., professor of physical education, University of Arizona. "But the extra time gives you little return and you increase the chance for injury."

The rest period is part of the exercise

Many women assume that as they get in shape, they have to exercise longer and harder to get any benefits. Dr. Wilmore has found that you will show your greatest improvements in endurance and cardiorespiratory fitness during the first six months. But once you're in good condition, exercise should be a pleasure, not a burden of constant improvement. By exercising for about forty-five minutes, three times a week, you can maintain your fitness level. A good program should include the triangle of fitness—stretching, strengthening and aerobic activities.

Exercise can be a way to block out the rest of the world for a short time and enjoy yourself. For most people, exercise is a valuable way to relieve stress and tension—but here, again, the theory of "more is better" doesn't necessarily hold. Herbert A. deVries, Ph.D., an exercise physiologist at the University of Southern California in Los Angeles, has found that moderate amounts of exercise can produce what he calls "a significant tranquilizing effect." In one study, he found that people who began an exercise program of weight training and running decreased their tension levels by 25 percent. Neuromuscular tension, which is what Dr. DeVries measured, seems to be a good measure of emotional or anxiety-related tension. Surprisingly, Dr. DeVries has found that the most dramatic reductions in anxiety accrue from moderate amounts of exercise: "It is possible, though not proved, that very high levels of exercise may be counterproductive."

One of the simplest ways of assuring that you're doing a reasonable amount of exercise is to gauge your activity level by your pulse rate. Find your maximal pulse rate by subtracting your age from the number 220. When you begin an exercise program, you should be working at about 60 percent of your capacity, and eventually increase to about 80 percent. When working out with weights, remember that light weights with frequent repetitions improve your endurance, and very heavy weights lifted just a few times build strength. "It's not good to lift heavy weights without a break," says Gail Weldon. "If you must exercise every day, vary your program so you concentrate on your cardiovascular system one day and your muscular strength the next day."

As with many drugs, exercise works best when taken in proper amounts. When you overdo, you reverse many of the desirable effects. For example, the right amount of exercise should make you feel energetic. You may be drained or tired immediately after completing your activity, but you should be able to snap back quickly and face the rest of the day with added bounce. If your exercise leaves you in a perpetual state of fatigue or listlessness, though, it's a good sign that something is wrong. Also realize that you don't need to feel pain in your muscles to get results from exercise. The compulsive exerciser may be willing to do anything for a beautiful body—but suffering isn't necessary. Pain is nearly always an indicator that you should slow down or stop.

When you enjoy exercise for its intrinsic pleasures—such as the feeling of well-being that it produces and the sense of being in touch with your body—you're most likely to stick with a reasonable program. "The best thing to keep in mind is that exercise should be fun," says Dr. Wilmore. "Pain isn't fun and neither is pushing yourself." And striving obsessively for some imaginary perfect body may be the least fun—and least wise—of all. ▽

HAIRCOLORING

(Continued from page 391)

new Blooming Colors are a wholly natural vegetable-base conditioning color treatment that "fades" in four to six weeks.

"So many hairdressers tell women as they get older that they must let their hair go lighter," says Constance Hartnett, chief colorist at Jean Louis David in New York. "That's ridiculous. You should stay in your natural color range. It's like changing the shape of your nose—it affects your whole look, seems artificial. In fact, as women grow older, light colors tend to wash out facial features."

Wella-trained Richard Burns, chief colorist for Michaeljohn in London and Beverly Hills, agrees. "Today with hundreds of options to choose from, haircoloring is recognized as 'cosmetic' and, as with facial cosmetics, the first and last consideration is what will work best with skin tone and eye color. Recently, I colored Julie Andrews' hair for her new MGM-United Artists' film *Victor, Victoria.* Her hair was heavily highlighted to give an overall ash effect, which drained the color out of her eyes. By adding warm gold notes, the blue was immediately intensified. No one wears makeup around the clock, so color planning has to take into consideration the 'naked' face. Too much of a contrast between hair and skin is very aging. There's also too much emphasis on 'lighter' hair. When you lighten hair, you also give the look of 'less' hair, thinner hair. For example, hair that's greying around the hairline—really 'see-through' hair, devoid of pigment—looks as if it were receding. To correct this, I add a few warm tones behind the greying area which reflect through to give body. To make fine hair look thicker, I use warmer, sometimes darker tones where the fall is less, such as behind the ears. Age, texture, habits, geographic locations—all have to be considered; but perhaps the most important question is, 'Will you feel comfortable with this new color' "?

For Hans Schroder, chief colorist at the Elizabeth Arden Salon, one of the most important developments in professional haircoloring/hair care has come about with L'Oréal's Majirel. "It's unique," he says, "because it actually strengthens hair as it colors it, evening out porosity, ensuring uniform color, leaving hair softer and shinier than it was before." The key to the success of Majirel is the patented molecule Ionene G—the one responsible for improving hair's texture, preventing damage—which took nine years to develop in L'Oréal's laboratories, during which time an interesting "color level" system was developed, too. It has, says Hans, given the colorist "the finest, most extensive range of natural-looking shades to work with—luminous, delicate and, best of all, actually beneficial to the hair."

Attitudes on haircoloring have come full circle since 1931 when Clairol first made its debut with a new kind of coloring formulation imported from France, setting in motion a revolution that in the next half-century would transform haircoloring in every way.

Clairol's first haircoloring product—called Instant Oil Shampoo Tint—unlike others, penetrated the hair shaft to produce softer shades and was also the first to include *care* for the hair, incorporating mild oils to ameliorate the harsh drying effects of coloring chemicals, then an unheard-of excess of zeal.

Today, with forty-eight million American women over thirty-five trying haircoloring at one time or another and thirty million of all ages using it on a regular basis, color and care are inextricably linked.

Next month, we will see another step forward in that relationship with the introduction of trichologist Philip Kingsley's Interaction line of specially formulated products dedicated to caring for processed, chemically treated hair. "Philip Kingsley Interaction is the result," says Kingsley, "of twenty-six years of dealing with hair problems in my clinics in New York and London. Few people have just one thing wrong with their hair. Most have a combination of conditions that require three or four different treatments. The most common situation is oily roots, dry ends, *and* dandruff. You can't treat that with one product! Each product treats specific conditions and all interact with one another, hence the line's name. Today, 75 percent of my customers color their hair; it's in great condition, too." ▽

CHANGES IN MAKEUP

(Continued from page 391)

again, worn alone or softened with white.

For shimmer, go for a warmer—less metallic—gold-with-color (two of the prettiest, from Dior and Max Factor—both shot-through with orange). The newest metallic to keep your eye on, though: silver, which gives makeup a cool, rather than warm, tone.

In summer, skin can "take" more color, and the tendency among women is to use more, especially on eyes. If you do, keep eye colors (the most interesting of which are soft okra-green, lilac, pale shrimp, aqua blue, and Halston's Saffron) paled out, almost watery, and use them in spots—never across the entire lid. Team any of them with a neutral shadow or eyeliner, like brown or grey (the difference for black women, says Alberto Fava, is that their "neutrals" are black, plums, reddish tones) to "line" the eye without definition . . . a smokiness around the eye is what looks good.

Cheeks are less important . . . the amount of color depends upon your skin tone: the paler your skin, the lighter your blush.

Nails should "match" lips—not exactly, but in the same color family. With a bright-orange mouth, for instance, a brown-orange nail. Also good: shimmers, bronzes. Cleanest, neatest look: white nail polish—worn alone or to "bring down" another nail color.

Evening is not very different from day. The colors, the blending remain the same. If anything changes, it is in the *degree* of shimmer, the *depth* of color. What carries off P.M. makeup: sheer foundation that imparts glow. Alberto Fava prefers a paler foundation, especially at night, because it "takes" color better. For black women, says Fava, the key is a perfect foundation-to-skin match. (Day or night, the only way to use your foundation and pressed powder now, says Rick Gillette, "are as cover-ups . . . just where you need them, where you might shine a little too much.") Also attractive-looking at night, when you're in anything bare: an opal wash of color across a shoulder or neckbone. Wearing makeup today should be as simple—and as basic—as that. This spring, there's a prettiness to makeup . . . and along with it, uncomplicated ease. ▽

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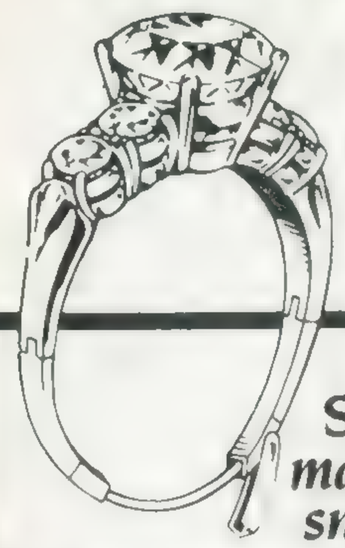

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SURGI·CREAM

An intimate look at a superb storyteller

Mark Helprin: scaling the heights

BY DAVID B. GREEN

EDITOR'S NOTE: *One of America's most important young fiction writers—Mark Helprin—a wide-ranging fantasist, an authoritative, astonishingly accurate realist—here, in a surprising interview. Helprin is currently at work on a new novel, to be published in 1983.*

When Mark Helprin, author of *Ellis Island & Other Stories,* came to the building where I work, for an interview, I ushered him into a cramped, dusty office which I knew was not being used and where, I reasoned, we could proceed undisturbed. He suggested instead that we climb from the eighteenth floor to the roof of the twenty-two story structure. I wasn't surprised; I had seen another interview in which he claimed to have been at the tops of more than one hundred Manhattan skyscrapers, none of which but the World Trade Center had official observation decks. He is also an experienced mountain-climber, something I am not. I asked around the office, but no one knew how to get to the roof. We decided to try the fire escape, which brought us to a cool and shaded spot outside the twenty-first floor, which was high enough to suit me. Helprin, whose forearms are thick from pulling himself up the sides of mountains, suggested pushing on to a sun-bathed porch which lay a few yards from where we stood. Those few yards bridged a vertical gap of some thirty feet, over which we would have to jump. The jump itself was not prohibitive, except that it could be accomplished only from the top of an eight- or nine-foot chain-link fence. We would have to scale the fence and balance ourselves long enough to set up the leap accurately. I hesitated (I also refused), but Mr. Helprin was all set for us to make the move, although he admitted that I could easily lose my life in the leap if I hadn't any climbing experience. We conducted the interview in the shade.

Mark Helprin is only thirty-four years old, yet he has found time to pursue graduate studies at Harvard and Princeton in Middle Eastern topics as well as comparative literature, to serve in both the British Merchant Navy and the Israel Defence Force, and to write three books. He writes with seeming intimacy about a multitude of subjects, many quite technical, in stories based on a diverse range of locations and times.

Eleven years ago, when he wrote and sold to *The New Yorker* the story "Leaving the Church," about an American priest attending Vatican II, he received a letter from a cleric in Pennsylvania. "He exhorted me to come back to the church, assuming that I was a priest who had actually left the church. And I wrote him back, saying, 'I appreciate your letter; thank you, but I'm not really seventy-five years old—I'm twenty-five. And, in fact, I was never a priest; in fact, I'm not Catholic—I'm Jewish. In fact, I'm also an Israeli. Sorry.' " A *New Yorker* story of 1979, "Tamar," told of a young American agent of the Jewish Agency in London before the War, who tried to arrange for the sale of the art of German and Austrian Jews, hoping to use the money to help them escape. "After 'Tamar' ran, I got a letter from the head of a big corporation. He had a Rembrandt in his house, over which there were some authenticity problems. . . . The painting had some connection with Jews in London during the War: they had sold it, or something like that. So he wanted my expertise and he was going to fly me to his estate in Pittsburgh and probably pay me very well to establish the provenance of the painting."

Did he do it? "It would have been dishonest. . . . I'm sure I could have pulled it off, although I'm not sure I could have convinced him that I'm in my late seventies." Probably not. His face is sharp and handsome, and his hair is thick. It is cut short, and his sideburns are nearly nonexistent. His closely shaven face bears a pair of horned-rim glasses. Helprin looks healthy and youthful. Perhaps this is due to his frequent exercising and the fact that he abjures caffeine, alcohol, and cigarettes. "I've never tasted coffee," he admits. "I don't like the smell of it, although the fragrance of ground-roasted beans is wonderful. But I've tasted coffee ice cream, and I didn't like it, so I figured I wouldn't enjoy coffee, either."

In talking with the writer, I found that the line which divides truth and fantasy can sometimes become blurry. Mark Helprin likes to tell stories, and if the facts don't quite line up with what he thinks his listener would *like* to hear, he may do a little adjusting. Earlier this year, an interviewer from *Publisher's Weekly* heard about the young Mark Helprin, whose father, a retired movie executive, denied him access to the dinner table, heavily laden each night with the rich delicacies prepared by the family's French chef, until Mark had told a story his father deemed acceptable. It was thus, he said, that he developed his storytelling skills. The tale, however, Helprin later admitted, was just that—a tale.

The writer described to me how he and his second wife, Lisa, met in 1978. It's a wonderful story, the veracity of which Lisa herself confirms, yet one can't help but wonder. . . .

As he tells it, he had ordered a book about petroleum geology from a New York bookstore. (Helprin has his master's degree in Middle Eastern studies and he keeps up in the field with several hours of reading each day.) When he came in to pick up the book, he noticed that it was located next to a copy of his own first novel, *Refiner's Fire.* "The book clerk," he explains, "had put *Refiner's Fire,* which someone else had ordered, next to the book on petroleum geology, because, I guess, she thought they were on one and the same topic. . . . When she gave me the geology book, I said, 'What's that book next to it?' Of course, I knew what it was, but I wanted to see who had ordered it. She pulled it out and the slip on the cover said 'Lisa Kennedy, 214 Riverside Drive,' which amazed me, because I lived at 230 Riverside Drive. . . . I thought to myself, well, hell, since I live right next to her, I'll go and see her, after she's gotten the book. One Sunday night, I rang her bell and, as it hap-

pened, she was reading my book. She said 'Who is it?' and I said 'Mark Helprin,' and she thought that some pervert was looking into her room with a telescope and had seen what she was reading. So she got very nasty, but I finally convinced her to come down. The first thing she said to me was, 'It *is* you!' And then I married her."

The Helprins live in a Brooklyn Heights apartment, where he spends days, with his phone off the hook, reworking his lengthy new novel on a word processor. He refuses to offer more than a few tantalizing hints about the book: it involves an Irish burglar in New York, flying horses, Grand Central Terminal. Lisa, thirty, is a tax lawyer and a vice president of the Chase Manhattan Bank.

Clearly, Mark Helprin has been endowed with a fanciful imagination, something which his most recent book, *Ellis Island* (Delacorte Press), demonstrates in a substantial way. His is a spirit that carries him and his fortunate readers without warning from the world of the real and predictable to a glistening twilight realm where the sheer strength of their love and decency suffice to enable his characters to overcome the emotional and physical obstacles which confront them.

In "The Schreuderspitze," one of the book's most highly acclaimed stories, the life of Herr Wallich, a Munich photographer, has come to a paralytic standstill after the death of his wife and son in an auto accident. Wallich must remove himself from Munich, for "the small things, the gentle things, the good things he loved, and the flow of love itself were dead for him and would always be, unless he could liberate them in a crucible of high drama." He moves to a small Alpine village, where he decides, understandably, upon mountain-climbing as that crucible. As he has no experience in climbing, Wallich undertakes a rigorous regimen of exercise, and begins to order equipment and guidebooks from mountaineering catalogues. He soon sets for himself the goal of ascending the most treacherous face of the Schreuderspitze, the tallest peak in the area, and he works slowly toward that goal.

Nearly two years later, on the eve of his planned ascent, Wallich, in a feverish sleep, begins to dream of climbing. Over the course of three nights, his dream leads him up the side of the Schreuderspitze, a feat of almost hopeless difficulty for even an accomplished climber, yet one which his subconscious allows him to complete with graceful agility. At the summit, in his dream, far, far above Munich, Wallich is able to come to terms with the loss of his family: "He had come above time, above the world. . . . The lights of things danced and multiplied, again and again, and yet again. It was all there for him to claim. . . . He began to concentrate, to fashion according to will with the force of stilled time a vision of those he had loved. In all their bright colors, they began to appear before him." Satisfied, at peace with himself once more, Wallich is able to return to his earthly existence with renewed strength and joy.

As a reviewer from *Newsweek* wrote, Mark Helprin "is a young man interested in epiphanies." His characters—like Wallich, and like Marshall Pearl in his epic novel *Refiner's Fire,* for whom rays of light sometimes split into dazzling bolts which cast him to the ground in epileptic-like fits—become entranced by their visions of the beautiful. Sometimes they are overwhelmed by what they see, other times they are just enriched and enlightened. Helprin says they are seeing God: "It's like looking at the sun . . . when you even get a little bit close to God, you can't take it."

Mr. Helprin is a Jew by faith as well as birth, although not orthodox in observance, and he has said that "I write only for one reason—and that's a religious one. Everything I write is keyed and can be understood as (although very few people see it as) devotional literature—if I can presume that what I write is literature. . . . When I say that what I'm writing has to do with God, people say I'm just crazy. It's the same thing with beauty, which is so close to what I'm talking about. . . . When I published my first book [*A Dove of the East*] I said, well, in the ad, why not just state: "These are beautiful stories.' They looked at me as if I had just spat out a raccoon. . . . Of course, I always want to write a good story, and I always want to write something well-written and well crafted. But the main thing is I want to write something which is beautiful. And in doing so, that's how I'm observant. That's how I satisfy my religious obligations."

The writer speaks frequently of the family he hopes to build with his wife. They might want to spend a year or so living in Israel, but he would like his children to grow up in the farm country near New York State's capital, which he playfully refers to as "Albania." "We'll have a lot of land and animals," Mark says, with a glint in his eye. "We'll have two horses, two ducks, two cows, etc. All of the animals will have names beginning with c, except for two, 'Wonderwheel' and 'Einstein,' the dogs. Among their number, I forsee Concord the Goose, Columbus the Duck, Creampuff the Sheep, and Curtis the Deer."

Family is important to Mark Helprin—that is evident from both his writing and his conversation. He speaks of Lisa, his wife, in adoring, loving terms ("She is exquisite in every sense of the word") and of his father with admiration and good-humored respect. At one point, reflecting backward a bit further, he muses about his great-grandfather: "If he were to see me now, he'd probably do backward flips. Mind you, I'm not saying whether from joy or distress. But then again, he might even be pleased. I have a close-knit family; I make my living by writing books; I speak Hebrew; I believe in God; I don't mix milk and meat. Yes, I suppose he might even be pleased." ▽

FASHION INFORMATION

Page 113: *Cover details.* Tunic, about $2060. April at Bergdorf Goodman; Burdine's; Sakowitz. Earrings at Bergdorf Goodman; Charles Gallay, Beverly Hills. **Page 154:** *Becky Bisoulis.* Elizabeth Arden Salons: Lillie Rubin-South & West; Hattie; Frost Bros. To order at Marshall Field's. Earrings, Mirtha Savage. The Right Stuff, Washington, DC. Lucite cuff, Mikal-Jon. Bangle, Robert Lee Morris available at Artwear, NYC. Shoes by Yves Saint Laurent. Bloomingdale's; Saint Laurent Rive Gauche Boutique, Beverly Hills; I. Magnin. . . . *Warsha* silk crêpe de Chine top and pants. Bonwit Teller; Martha, Palm Beach and Bal Harbour; Pompian, Chicago; Neiman-Marcus; I. Magnin, San Francisco and Beverly Hills. Silicone earrings by Carol Motty. Henri Bendel; Museum of Contemporary Art Store, Chicago. Geoffrey Beene shoes, see information page 337, #13 . . . . *Arlene Sutton of Singerie.* Mariko, NYC; Stanley Korshak, Chicago; Jackson Graves, Minneapolis; Sakowitz; Frost Bros. Trousers, Arthur Chapnik. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Neiman-Marcus. Belt, Alex & Lee. **Page 157:** *Bett Barnett.* Amanda's Boutique, NYC; Bett's Leathers, Highland Park IL; I. Magnin, San Francisco. Earrings, Marcella Saltz. Bracelets, Robert Lee Morris available at Artwear, NYC. Calvin Klein Belt. . . . *Billy Falcon.* Late March at Macondo, NYC; Pazazz, Birmingham MI; Ultimo, Chicago. Earrings, Kate Hines. Bracelets, Robert Lee Morris available at Artwear, NYC. . . . *Karie Patterson for Sansappelle* silk crêpe de Chine pyjamas. Bonwit Teller; Montaldo's; Kane's, Chicago; Balliet's; Esther Wolf, Houston and Lafayette TX. Earrings, Robert Lee Morris available at Artwear, NYC. . . . *Babacho for Nicole.* Bonwit Teller; Nan Duskin; Chas. A. Stevens, Chicago; Neiman-Marcus. Earrings, Ted Muehling. Bergdorf Goodman. Bracelets, Cara Croninger available at Artwear, NYC. . . . *Hino & Malee.* Henri Bendel; Roz and Sherm, Birmingham MI; Stanley Korshak, Chicago; Miki, Mill Valley and Berkeley CA. Sunglasses, Laura Biagiotti for Private Eyes. Macy's, New York. Earrings, Mirtha Savage. Henri Bendel. Belt, Fendi by Colony Designs. Bloomingdale's. Handbag, Carlos Falchi. Bergdorf Goodman. Shoes, Diego Della Valle. **Page 196:** Earrings, Carol for Eva Graham. Cuff by Mikal-Jon. Ultimo, Chicago; Graham Gallery, La Jolla. To order at Henri Bendel. **Page 234:** Gloves available at Bottega Veneta, NYC and Beverly Hills. **Page 307:** *Vogue's View: Above:* Earrings, Ann Peerce. Calvin Klein Belt. . . . *Below left:* Bracelets, Robert Lee Morris. Belt, Liz Claiborne Accessories. . . . *Below right:* Earrings, Mirtha Savage. Bracelets, Isaac Manevitz for Ben-Amun. **Page 319:** Earrings, Kate Hines available at Artwear, NYC; Quadrum Gallery, Chestnut Hill MA; Eve France, Houston. **Page 321:** Earrings, Kate Hines, see information page 319. Halston umbrella. Model's own sneakers. **Page 326:** Silicone earrings available at Artwear, NYC; Body Sculpture, Boston. **Page 327:** Sunglasses at Bloomingdale's; Foley's, Houston; Nordstrom, Costa Mesa. **Page 330:** Necklace at Bergdorf Goodman; Neiman-Marcus; Bullocks Wilshire, Los Angeles. **Page 332:** Emanuel Ungaro pyjama pants. **Page 333:** Lejaby *(Continued on page 432)*

VOGUE PATTERNS *Back views, yardages, details of pp. 400-403*

Raincoat, Vogue American Designer Anne Klein Pattern 2906. Sizes 8-16. Size 10: 3⅞ yards 60″ fabric. $8.50. Canada, $10.30. Shorts, Very Easy Vogue Pattern 8248. Sizes 8-16. Size 10: 1⅛ yards 59″-60″ fabric. $4.00. Canada, $4.90. Blouse, Very Easy Vogue Pattern 8014. Sizes 8-16. Size 10: 1¼ yards 59″ fabric. $4.00. Canada, $4.90. Suit, Vogue American Designer Ralph Lauren Pattern 2922. Sizes 8-16. Size 10: 1⅞ yards 60″ fabric (jacket); 1¾ yards 60″ fabric (pants). $8.50. Canada, $10.30. Puff-sleeve dress, Vogue Pattern 8205. Sizes 8-16. Size 10: 3½ yards total—2 yards 36″ fabric for bodice; 1½ yards 44″/45″ contrasting fabric. $4.50. Canada, $5.50. Square-shoulder dress, Very Easy Vogue Pattern 8202. Sizes 6-22. Size 10: 2¾ yards total—1¼ yards 36″ fabric for bodice; 1½ yards 36″ contrasting fabric. 2 yards trim (M & J Trimmings). $3.50. Canada, $4.30.

SEWING TIPS

Raincoat. Attach top and bottom raincoat pattern pieces at waist. Cut body of coat in two pieces, front and back, instead of four pieces. Do not use waistband, pocket flap or sleeve detail. Finish sleeve, hem, all final seams with top and edge stitching.

Shorts. Add 1″ to side and inner leg seams of shorts allowing for added fullness.

Puff-sleeve dress. Top-stitch all final seams. Face cuff in 8″ of contrasting fabric.

Square-shoulder dress. Face cuff with 8″ of contrasting fabric. Edge neckline in ½″ trim.

FASHION INFORMATION

(Continued from page 431)

nylon/spandex bra and nylon/cotton bikini. **Page 335:** Cotton/silk blouse about $180. Late March at Henri Bendel; Hudson's; Lou Lattimore; I. Magnin. **Page 336:** Donna Karan and Louis Dell'Olio for Anne Klein & Co. suède tunic jacket (about $750) and matching skirt (about $380). Bloomingdale's; I. Magnin. . . . Handbags *left:* Zoom, NYC; Mine at John Simmons, Memphis TN; Elizabeth Jaymes, Houston; Wilkes Bashford, San Francisco; Nelly Stallion, Seattle WA. . . . *Center:* Late April at the Fendi Boutique, Beverly Hills. . . . *Right:* Bergdorf Goodman. . . . Earrings available at Artwear, NYC; Ultimo, Chicago; I. Magnin. **Page 337:** *1.* Macy's, Herald Square; Jordan Marsh, Florida. . . . *2.* Bottega Veneta, NYC and Beverly Hills. . . . *4.* Joseph's Shoes, Chicago and Beverly Hills. . . . *5.* Ann Taylor, NYC and Chicago. . . . *6.* Crouch & Fitzgerald, NYC. . . . *7.* Henri Bendel; Hattie; Ultimo, Chicago. . . . *8.* Louis Vuitton, NYC and Bal Harbour. . . . *9.* Bonwit Teller; Esther Wolf, Houston. . . . *10.* La Bagagerie, NYC and Beverly Hills. . . . *11.* Bracelet at Saks Fifth Avenue; Robinson's, California. . . . Earrings available at Artwear, NYC; I. Magnin. . . . *12.* Available at Fortunoff, NYC, Westbury and Paramus. . . . *13.* Robinson's, California. . . . *14.* Bergdorf Goodman; Neiman-Marcus. . . . *15.* La Marca, NYC and Las Vegas. . . . *16.* Saks Fifth Avenue, NYC. . . . *17.* Carina Nucci, NYC; Caché, Miami; Via Lusso, Chicago. **Page 338:** Rayon/acetate crêpe T-shirt. Acetate crêpe fabric by Albane. Cotton piqué knickers. Piqué fabric by Taco. Chloé belt. Andrea Pfister shoes. Lord & Taylor. **Page 339:** Umbrella, La Bagagerie. **Page 340:** *Left:* Shoes, Rossetti for Laura Biagiotti. To order at Rossetti, NYC; Lina Lee, Beverly Hills. . . . *Right:* Polyamide/polyurethane raincoat. Wool gabardine fabric by Torello Vera. Umbrella, La Bagagerie. Folder, Hermès. Handbag, Fendi. Hanes Hosiery at fine stores nationwide. Shoes, Yves Saint Laurent. **Page 341:** *Above:* Umbrella, La Bagagerie. Handbag, Fendi. Shoes, Fendi. Delman at Bergdorf Goodman. . . . *Below:* Cotton/polyurethane raincoat. Polyester/cotton dress. Umbrella and handbag, La Bagagerie. Krizia boots. **Page 343:** Norma Kamali cotton/polyester sweat harem pants, about $52. OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. Mikal-Jon cuff available at Artwear, NYC; Charles Gallay, Beverly Hills; Amen Wardy, Newport Beach CA. **Pages 344-345:** *Left:* Cotton ottoman jacket fabric by Fishbacher. Silver sequinned pants (silk by Schlefer). Victor Carranza earrings. Saks Fifth Avenue; Hattie; I. Magnin. Bangles, Cuff and Link. Bergdorf Goodman. Panty stockings, Le Bourget. Tantara, NYC. Shoes by Gianfranco Ferrè. . . . *Right:* Earrings, Marieluisa Stern for Stigi. Bergdorf Goodman; Marshall Field's; Neiman-Marcus. Panty stockings, Le Bourget. Capezio in the Village, NYC. Shoes, Givenchy by Schwartz & Benjamin. Saks Fifth Avenue, NYC; Exit Shops, Miami; C.J.I., Denver. **Page 346:** Earrings, Ken Begun. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Rossimodo for Schwartz & Benjamin. Mr. Jay, Millburn NJ; Nordstrom, Seattle. **Page 347:** Suède pullover, see page 343. Fedora hat at Charivari, NYC; Giorgio, Beverly Hills. Earrings at Barney's, NYC; Jordan Marsh, Boston; Forms and Faces of Northbrook Court IL. **Page 348:** Lace on bra, Antron/Lycra. Earrings and bracelet, M&J Savitt. Earrings to order at Saks Fifth Avenue; The Twenty-Four Collection, Miami. Bracelet at Saks Fifth Avenue, NYC. To order at HWR Jewelry, Aspen. **Page 349:** Sunglasses, Sanford Hutton for Colors in Optics. The Ultimate Spectacle Group, NYC; Dayton's; Neiman-Marcus; Bullock's, Westwood and Beverly Center, CA. Earrings, Ann Peerce. Bergdorf Goodman. Bracelet by Bill Schiffer for Artist Product Gallery NYC. Hanes Hosiery. Shoes, Stuart Weitzman for Mr. Seymour. Bonwit Teller, NYC; Garfinckel's; Sakowitz. **Page 351:** Earrings, Ann Peerce. Broomes, NYC. Necklaces, Isaac Manevitz for Ben-Amun. Longer necklace at Bergdorf Goodman. Shorter necklace at Sanger Harris, Dallas; Bullocks Wilshire, Los Angeles. Hanes Hosiery. Shoes, Maud Frizon. Maud Frizon, NYC; Mr. Jay, Millburn NJ. **Page 352:** Earrings, M&J Savitt. To order at Suzy, Great Neck NY; The Twenty-Four Collection, Miami; HWR Jewelry, Aspen. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Charles Jourdan. Delman at Bergdorf Goodman; Mr. Jay, Millburn NJ. **Page 353:** Earrings by Ann Peerce. Broomes, NYC. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Stuart Weitzman for Mr. Seymour. Bonwit Teller, NYC; Garfinckel's; Sakowitz. **Page 354-355:** *Large photo:* Earrings, M&J Savitt. To order at Saks Fifth Avenue. Panty stockings, Evan-Picone Leg Fashions. Shoes, Geoffrey Beene. . . . *Above left:* Earrings, Ted Muehling. Rodolfo Contreras bracelet. Panty stockings, Evan-Picone Leg Fashions. Shoes, Geoffrey Beene. Sandy Austin, Lafayette LA; I. Magnin. . . . *Right:* Earrings, Marieluisa Stern for Stigi. Bergdorf Goodman. Sunglasses, Avant-Garde Optics. Bracelet, M&J Savitt. Panty stockings, Evan-Picone Leg Fashions. Shoes, Stuart Weitzman for Mr. Seymour. Bonwit Teller, NYC; Garfinckel's; Sakowitz. **Page 378:** *Inset:* Polyester/cotton jacket and pants. Earrings, Elizabeth Brzezinski for BRZ designs. Lord & Taylor; Gidding-Jenny, Cincinnati. Bracelets, Robert Lee Morris available at Artwear NYC. Panty stockings, Round-the-Clock. Shoes, Yves Saint Laurent. Bloomingdale's; Neiman-Marcus; Saint Laurent Rive Gauche, San Francisco. Men's clothes, Jaeger, NYC. **Page 379:** Earrings, Capri Jewelry. Sonia Rykiel silk scarf. **Page 380:** Earrings, Karen Reed for Bergére. Handkerchief, Sonia Rykiel. Bracelets, Jilbari Designs. Pegasus, Philadelphia. Men's clothes, Giorgio Armani. **Page 381:** *Above:* Earrings, Ted Muehling. Calvin Klein Belt. Ivey's, Florida; Robinson's, California; Nordstrom, Seattle and Costa Mesa. Men's robes, Trylon Robe. . . . *Below:* Jill Richards II silk/viscose/rayon fibranne blazer and pants, polyester camisole. Earrings, BRZ designs for Whodunnit. Lord & Taylor. Bracelets, Robert Lee Morris available at Artwear, NYC. Christian Dior Legwear. Shoes, Yves Saint Laurent. **Page 382:** *Above:* John Anthony wool gabardine skirt. Earrings, Isaac Manevitz for Ben-Amun. Handbag, Revillon. The Twenty-Four Collection, Miami. Burlington Hosiery. Ferragamo shoes. Saks Fifth Avenue. . . . *Below:* Valentino top and pants also at Charles Sumner, Boston. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Neiman-Marcus; Sakowitz. Silver plated bangle, Mark Spirito. Altman's. Men's sweaters, Paul Stuart, NYC. **Page 383:** Missoni viscose/silk/metallic/nylon knit pullover and vest. Earrings, Kenneth Jay Lane. Saks Fifth Avenue. Bracelets, Jilbari Designs. Pegasus, Philadelphia. Men's shirts and sweaters, Paul Stuart, NYC. Men's pants, Benetton, NYC. Men's shoes, Rossetti, NYC. **Page 385:** Earrings at Altman's; Woodward & Lothrop. **Page 386:** Earrings at Bergdorf Goodman; Sakowitz. **Page 387:** *Below:* Earrings at Henri Bendel; Concepts, Carmel CA. **Pages 388-389:** *Left:* Top, Luciano Soprani. Earrings at Lord & Taylor. . . . *Right:* Earrings available at Artwear, NYC; Ultimo, Chicago; I. Magnin. **Page 390:** Black velvet choker with rhinestones. Emanuel Ungaro Boutiques, NYC, Palm Beach, Bal Harbour and Houston. Glasses at The Ultimate Spectacle Group, NYC; Dayton's; Neiman-Marcus; Bullock's, Westwood and Beverly Center. **Pages 392-393:** Isaac Manevitz for Ben-Amun earrings available at Bergdorf Goodman: Bullocks Willshire, Los Angeles. Bracelet, Mark Spirito available at Saks Fifth Avenue. Calvin Klein Belt. The Parisian, Birmingham AL; I. Magnin. Panty stockings, Round-the-Clock. **Page 394:** Burlington Hosiery available at fine stores nationwide. **Page 395:** *Above left to right:* Andre Van Pier T-shirt. Skirt, Valentino for Carla Leathers. Earrings, Marieluisa Stern for Stigi. Bergdorf Goodman; Neiman-Marcus. Christian Dior Legwear. Donna Karan and Louis Dell'Olio for Anne Klein & Co., silk charmeuse top and silk/Lurex skirt. Top about $220. Skirt about $240. Bergdorf Goodman; Liberty House of Hawaii. Panty stockings, Geoffrey Beene for Bonnie Doon. Man's suède shirt, Calvin Klein. . . . *Below:* Earrings, Debbie Lee Ridge. Kruger Gallery, NYC. **Page 396:** *Above:* Earrings, Larry Lobaugh. Bracelet, Mark Spirito. Henri Bendel. Calvin Klein Belt. . . . *Below:* Rayon/silk dupioni pants, about $170. Silk dupioni by Chantal. Pants available at same stores as jacket. Earrings, Stephen Dweck. Henri Bendel; Hattie. Bracelet, Cara Croninger available at Artwear, NYC. Morris Moskowitz belt. Man's shirt from Calvin Klein. **Page 397:** *Above:* Earrings, Margarita Popova for Bonnie Roseman's Artware, Los Angeles. Bracelets, Mirtha Savage. Bergdorf Goodman. . . . *Below:* Isaac Manevitz for Ben-Amun. Neiman-Marcus. Belt, Lisandro Sarasola. Saks Fifth Avenue, NYC; Lina Lee, Beverly Hills. **Page 400:** Sea-Tex fabric available at Fabric Scouts, NYC. Marcel Banzinger fabric available at Jerry Brown, NYC. Stapler Fabrics, Philadelphia. Anglo Fabrics available at Regent Fabrics, NYC. Earrings, Stephen Dweck. Broomes, NYC; Hattie. Bracelet, Marcella Saltz. To order at Bergdorf Goodman. Belt, Morris Moskowitz. **Page 401:** Anglo Fabrics available at Regent Fabrics, NYC. Earrings, Margarita Popova for Bonnie Roseman's Artware, Los Angeles. Bracelet, Mark Spirito. Belt, Anne Klein for Calderon. Bloomingdale's. Bag, Mario Valentino at Mario Valentino Boutique, NYC; Wilkes Bashford, San Francisco. Burlington Hosiery. Shoes, Geoffrey Beene. Delman at Bergdorf Goodman; Robinson's, California; Nordstrom, Portland and Seattle. **Page 402:** Yves Gonnet fabrics at Fabric Scouts, NYC; Golden Hand, Lexington MA. Gold trim on pattern #8202 from M & J Trimming, NYC. Earrings, Margarita Popova for Bonnie Roseman's Artware, Los Angeles. Cara Croninger cuff available at Artwear, NYC. Calvin Klein Belt. Andrea Pfister shoes. **Page 403:** Tandler Textile fabric at Fabric Scouts, NYC. Yves Gonnet fabric at Fabric Scouts, NYC; Richard Brooks Fabrics, Dallas. Earrings, Isaac Manevitz for Ben-Amun, see information page 386. Bracelets, Cara Croninger available at Artwear, NYC. Calvin Klein Belt. Maud Frizon shoes at Maud Frizon, NYC.

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